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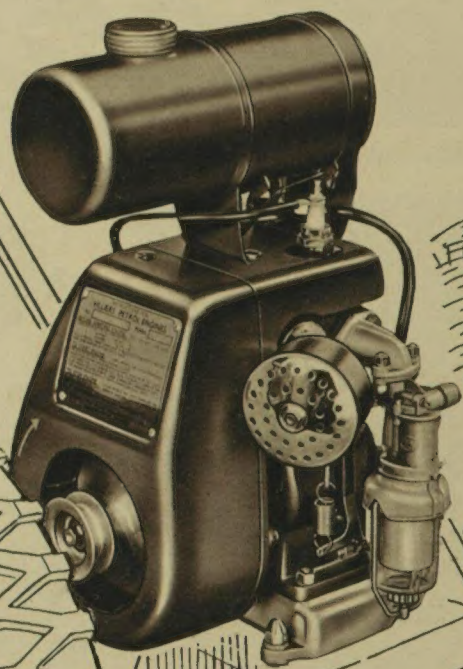
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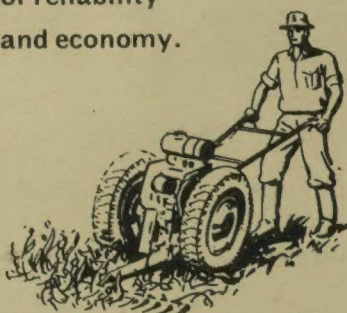


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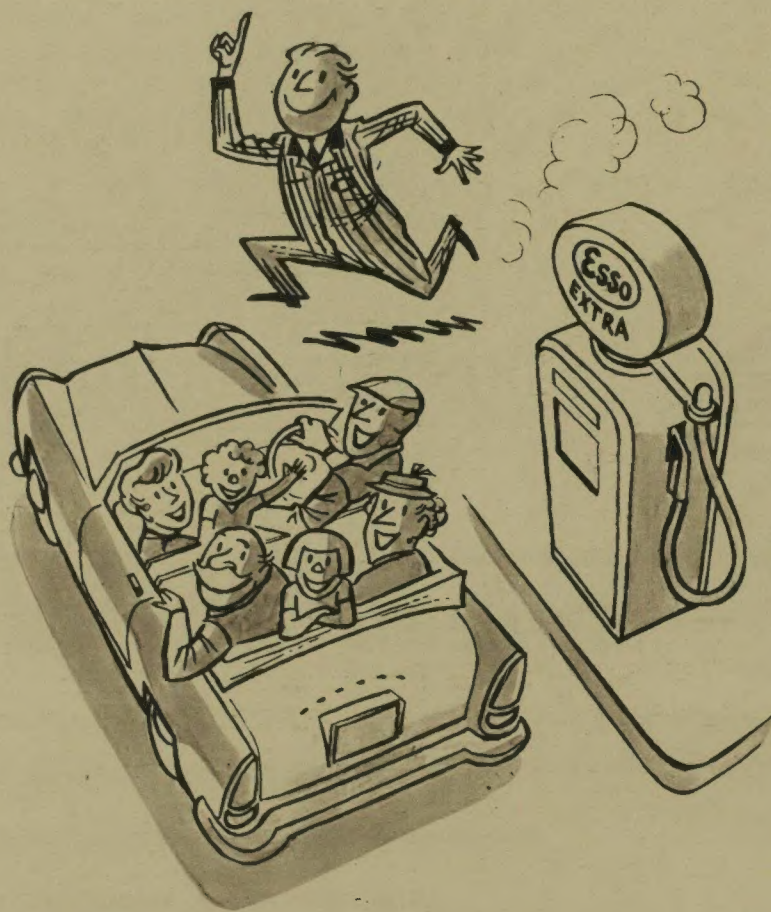
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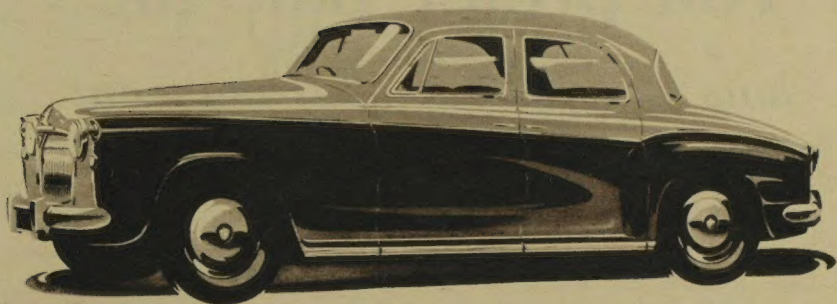
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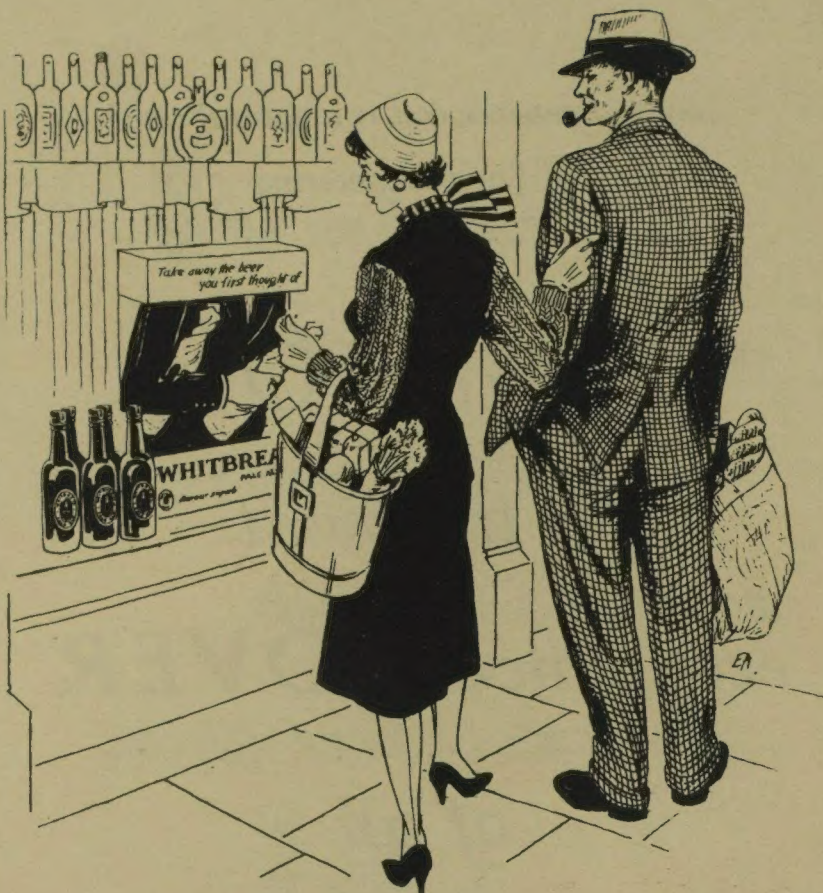
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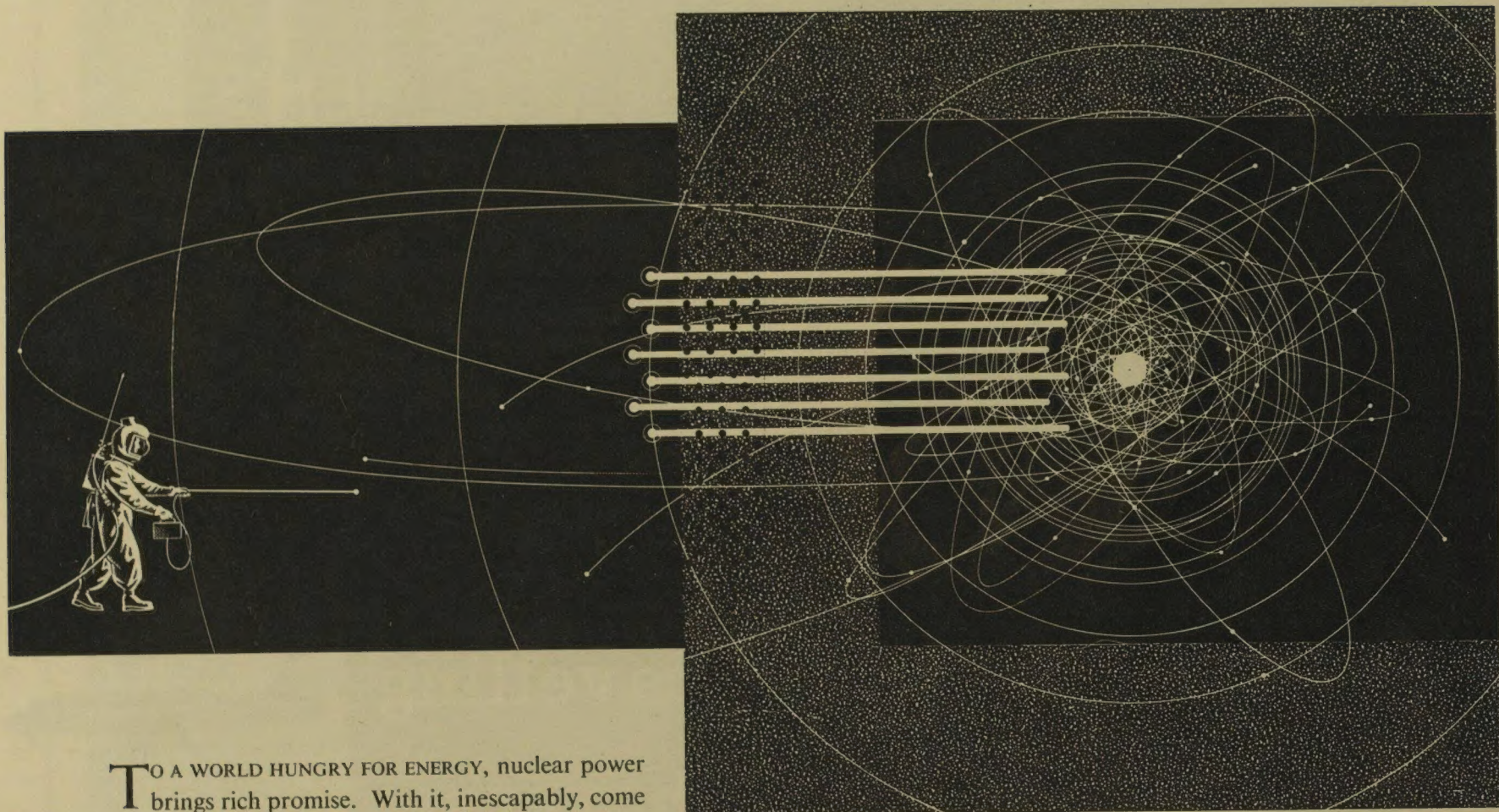
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SATURDAY, MAY 24, 1958.



**"AT THE DISPOSAL OF THE COUNTRY": GENERAL DE GAULLE, WHO HAS AGAIN EMERGED AS A FRENCH NATIONAL FIGURE.**

On May 15 General de Gaulle made a statement—"I hold myself in readiness to assume the powers of the Republic"—which immediately complicated the French crisis. Its ambiguity caused widespread consternation, and on May 18 General de Gaulle announced that he would give a Press conference in Paris on the following day. While hundreds of reporters gathered at the Palais d'Orsay Hotel, exceptional security precautions were taken in the area. General de Gaulle spoke and answered questions for over thirty minutes. Referring to the grave crisis, he said: "It appeared to me that the moment had come when it might be possible for me to be once more directly useful to

France." He stressed that he was a man without any party or organisation, and condemned the system of party government in France, but only in very general terms. With very carefully-chosen words he gave his approval to the uprising of the civilians and soldiers in Algeria, but he made no reference to individuals. He stressed that he had no desire to set up a dictatorship, and that he would only assume "exceptional powers for an exceptional task at an exceptional time" if delegated to do so by a special but legal procedure. General de Gaulle ended his statement with the words: "Now I shall return to my village and I shall remain there at the disposal of the country."

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By ARTHUR BRYANT.

"JERUSALEM," wrote the psalmist, "is built as a city that is at unity within itself." I was reminded of this noble definition of patriotism after reading my friend Sir Lewis Namier's articles in the *Sunday Times* on "Israel After Ten Years." "To redeem the people," he writes, "and reclaim the land by restoring them to each other is Israel's deepest aim. Linking the present to the pre-Exile past, they relive the Bible in its own setting; they wander and they dig; and things become near and real which had been a myth. They search for water where Moses struck the rock; they go for copper to King Solomon's mines. They rediscover themselves as a nation across a chasm of nearly 2000 years."\* It is the enthusiasm and, above all, the unity, with which in their first ten years as a nation reborn they have done these things that have given the people of twentieth-century Israel a physical strength and spiritual validity far beyond those of their mere numbers. The ease with which they routed their far more numerous enemies in 1948, and again in the short-lived Sinai campaign of 1956, is only one manifestation of this vitality and strength, springing from unity of purpose and belief. Measured by population and acreage statistics, Israel is a minute nation, almost the smallest in the world. Yet measured by the capacity for achievement of her people in relation to their numbers, she may well be at this moment the greatest of all nations. They are surrounded by unrelenting enemies who demand and ardently desire their destruction. "This will be a war of extermination and momentous massacre," the Secretary-General of the Arab League announced ten years ago, "which will be spoken of like the Mongolian massacres and the Crusades." Colonel Nasser, with Moscow's support, is still threatening that war—one which would mean, if Israel were defeated, wholesale murder, rape and mutilation for its people. But that threat—one which, as Sir Lewis Namier has pointed out, "depends not on the strength of Israel's neighbours, but on what is planned and done by their distant backers"—has only made Israel the stronger by making her people the more united. "If they have to die," he writes, "they will go down fighting, with their morale unbroken."

We, in this seemingly rich, sheltered country, ought to sympathise and understand, for it is less than twenty years—it seems only yesterday—since we, too, stood in danger of extermination, closed our ranks, and, under Churchill's inspired leadership, found unity and, with it, a national certainty and assurance, born of unity restored, that some of us had never suspected could exist for us. It is difficult for a nation of 50,000,000, of varied races, classes and interests, to feel as one; it requires both a great challenge and a great leader to make it do so. In 1940 we had both. And, having both, we did the impossible and survived and enabled others to survive, too. In the end we proved more united, and therefore stronger, than our enemies.

To many it must appear a far cry from 1940 to 1958. For we do not seem very united to-day. There is the "wicked," "reactionary" Tory Party of "grasping industrialists," "heartless landlords," "gunboat imperialists" and provocative bell-ringing noblemen; there are the "unpatriotic," "little Englander," "red-flag wagging" Socialists, who "love every country but their own"; there are the "gate-crashing" Liberals with their "glamour-boys" and "glamour pussies" stealing their betters' votes; there are

the "bilious-looking," "hate-ridden" Communists whom everyone believes to be in Moscow's pocket; there are the "bosses" with their huge cars and "inflated expense sheets" and "mink-laden ladies," and the "idle workers" with their "go-slow" and "broken pledges" and clamour for "bigger pay-packets" and television sets; there are the old, "hypocritical fogies" who live in genteel Kensington and go to church, and the "Teddy boys" with their gangs and razor-blades and bank robberies. Everyone, to judge by the popular Press, hates and abuses everyone else.

Through all the employments of Life  
Each Neighbour abuses his Brother;  
Trull and Rogue they call Husband and Wife:  
All Professions be-rogue one another:  
The Priest calls the Lawyer a Cheat,  
The Lawyer beknaves the Divine:  
And the Statesman, because he's so great,  
Thinks his Trade as honest as mine.

And the more popular the newspaper, the wider its circulation, the more full of malice,

#### THE ITALIAN PRESIDENT'S STATE VISIT.



ARRIVING AT BUCKINGHAM PALACE: THE QUEEN AND THE PRESIDENT OF ITALY ALIGHTING FROM THEIR COACH AFTER BEING DRIVEN FROM VICTORIA STATION. The Italian President and Signora Gronchi arrived in England at the beginning of their three-day State Visit on May 13. The Visit was the first paid to Britain by an Italian President. The President and Signora Gronchi travelled by train from Dover, where they had been greeted by the Duke of Gloucester, to Victoria Station, where they were welcomed by the Queen and the Duke of Edinburgh, and other members of the Royal family. Other photographs of the State Visit appear on pages 870 and 871.

uncharitableness, envy and sneering its pages. Indeed, there appears to be a direct connection between the two. Denigration is what, it seems, the Public wants. It gets it.

No doubt, if we suddenly found ourselves as a nation in danger of external assault, as in 1940, we should close our ranks again or try to. But whether we should be given the time to do so or be any more successful than were the French in 1940 is by no means certain. And if we continue for much longer in our present state of division, the peril that will face our society will not be that of attack from outside, but of disintegration from within. In the long run a nation cannot continue to exist without patriotism, without the sense, that is, of fundamental community of interest and, above all, of belief. What seems needed is someone—some leader or, rather, leaders, for it requires not one man alone but many—who can make us feel in peace as we did in war; that, though our callings, interests, ages, backgrounds may be different, we are members of the same community; are bound together by more than name, are, in the last resort, brothers.

The man who can perform such a miracle for us in peacetime will not be a Churchill. It was

not given to David, Israel's saviour in battle, to build the Temple. Unity for this country in ordinary times has always been wrought by moderate men, men not given to overstatement or fanatic beliefs in any particular remedy or formula, above all, to men gifted with the humanity to discover in their fellow-countrymen the common human denominator that makes us all kin. We need leaders who can see the underlying human justice of the claims of both landlord and Teddy boy, of company director and bus driver, and who can discard the rigid attitudes and the mechanical slogans and catchwords of contemporary political and economic warfare. It is not denunciation our people need, if they are to rediscover themselves and their strength, but recognition—recognition of the legitimacy of their differences and peculiarities and, through it, recognition of their underlying unity. The most encouraging feature of the present domestic scene, with its dead-end bitterness and interminable class and sectional rivalries, is the emergence of

new leaders, unknown to the public till now, like Mr. Heathcoat-Amory and Mr. Greene of the N.U.R., who seem capable of debating controversial issues quietly, without striking attitudes, and with a sense of humour and humanity. "It is that cursed and diabolical suspicion between men and men and nation and nation," said Stanley Baldwin, when he, an unknown leader, began his work of national reunification in the era of social bitterness and division that followed the First World War, "that robs Europe of that sense of security that is essential to the unity of spirit which we must have before the world can function aright. . . . Far more do I plead for disarmament at home, and for the removal of that suspicion that tends to poison the relations of man and man, the removal of which alone can lead us to stability for our struggling industry, and create the confidence in which our people may be able to move forward to better things. . . . Why must we save all our talk of peace and our prayers for peace for the Continent, and forget to have our talks and our prayers for peace at home? It is one of the paradoxes of public life that from the very lips which preach pacifism abroad we hear the cries for war at home." "I want my Party," he said in another speech, "to make a gesture to the country and to say to them: 'We have our majority;

we believe in the justice of this Bill which has been brought in to-day, but we are going to withdraw our hand, and we are not going to push our political advantage home at a moment like this. Suspicion which has prevented stability in Europe is the one poison that is preventing stability at home, and we offer the country to-day this: We, at any rate, are not going to fire the first shot. We stand for peace. We stand for the removal of suspicion in the country. We want to create an atmosphere, a new atmosphere in a new Parliament for a new age, in which the people can come together. We abandon what we have laid our hands to. We know we may be called cowards for doing it. We know we may be told that we have gone back on our principles. But we believe we know what, at this moment, the country wants, and we believe it is for us in our strength to do what no other party can do at this moment, and to say that we, at any rate, stand for peace." It is just that spirit in those who lead it, both from the Left and Right, that Britain needs to-day, and to which men of goodwill at all levels of the national life can contribute if they will only show, in their dealings with their countrymen of other views, imagination, moderation and, above all, humanity.

\* "Israel After Ten Years—II." (*Sunday Times*, May 4, 1958.)



## A DRAMATIC DEVELOPMENT IN ALGERIA: M. SOUSTELLE'S ARRIVAL AND WELCOME.



SOON AFTER HIS DRAMATIC ARRIVAL IN ALGERIA ON MAY 17: M. JACQUES SOUSTELLE (RIGHT) SPEAKING WITH GENERAL MASSU, HEAD OF THE ALGERIAN PUBLIC SAFETY COMMITTEE.



ON HIS ARRIVAL AT THE GOVERNMENT BUILDING IN ALGIERS: M. JACQUES SOUSTELLE MAKING HIS WAY THROUGH THE EAGER WELCOMING CROWD.



THE OFFICIAL WELCOME AFTER THREE HOURS OF HESITATION: GENERAL SALAN, THE FRENCH C-IN-C. IN ALGERIA, GREETING M. SOUSTELLE AT GOVERNMENT HOUSE, ALGIERS.

**M.** JACQUES SOUSTELLE, a former Governor-General of Algeria and a leading figure in the Gaullist party, made a dramatic escape from Paris, where he was under close police supervision, on May 17. Hidden in the boot of a car he was driven from his flat, and eventually reached Geneva, where he boarded a Swiss aircraft. News that he was on his way brought a problem to the French generals leading the revolt in Algeria, for M. Soustelle's move might nullify their scheme to make a broadcast appeal that evening, calling on M. Pflimlin to resign. Generals Salan, Allard and Massu met M. Soustelle at the airport and asked him not to show himself to the crowd immediately, though rumours of his arrival were already widespread in Algiers. M. Pflimlin was contacted by telephone, but completely rejected the appeal. M. Soustelle then made his way into Algiers and was given an outstandingly enthusiastic welcome. He was then officially "welcomed" at the forum by General Salan, and appeared with him on the balcony of the Government building. Here M. Soustelle paid tribute to the army and its leaders, and said, "I have chosen liberty and the Fatherland at the same time. I have come to place myself at the service of French Algeria." He ended with the words "Long live de Gaulle," to whom he later referred as the obvious choice for an arbitrator.



AT THE CEREMONY ON MAY 18, AT WHICH HE WAS MOBBED WITH WILD ENTHUSIASM: M. SOUSTELLE AT THE WAR MEMORIAL IN ALGIERS, WHERE HE LAID A WREATH.



# THE DAY OF CRISIS IN ALGIERS: EVENTS OF THE *COUP* OF MAY 13.



AFTER THE FORMATION OF THE COMMITTEE OF PUBLIC SAFETY, THE MEMBERS SALUTE NATIONAL AND REGIMENTAL FLAGS: GENERAL MASSU (IN BERET) AND GENERAL SALAN (NEARER CAMERA).



THE PROCESSION TO THE WAR MEMORIAL IN ALGIERS ON MAY 13, ONE OF THE FIRST INCIDENTS IN THE STRIKE CALLED BY A "PATRIOTIC VIGILANCE COMMITTEE."



LATER ON MAY 13, SETTLERS' ORGANISATIONS AND STUDENTS' GROUPS STORMED THE GOVERNMENT H.Q. IN ALGIERS, AND DESPITE THE USE OF TEAR-GAS BY THE GUARDS, SEIZED IT.

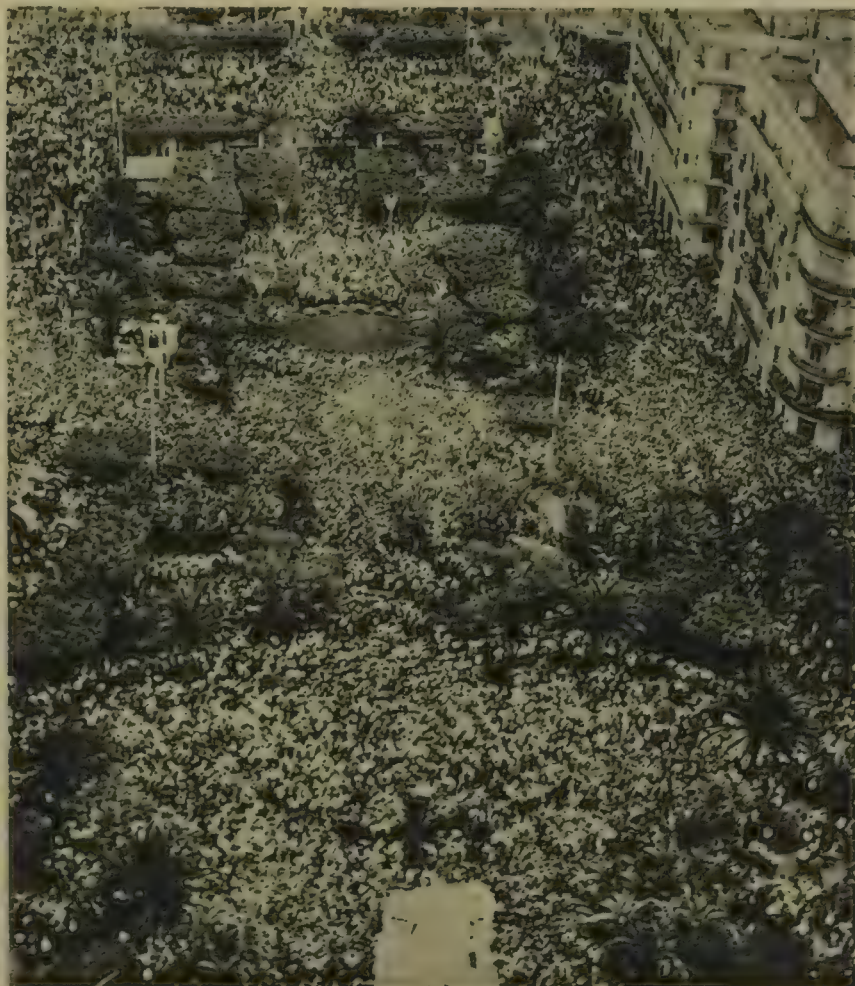


AFTER THE GUARDS AT GOVERNMENT HEADQUARTERS HAD BEEN OVERPOWERED, A CROWD OF DEMONSTRATORS SURGED IN UNTIL RESTRAINED BY GENERAL MASSU'S SPEECH.



MAY 13 IN ALGIERS WAS A DAY OF STEADILY MOUNTING EXCITEMENT; AND HERE IN THE EARLIER STAGES IS A HUGE CROWD GATHERED TO WATCH THE VETERANS' MARCH TO THE WAR MEMORIAL.

THE events of May 13 and 14 in Algeria appear to stem from the strike called for the period 1 p.m. to 8 p.m. by a vigilance committee drawn from seventeen patriotic organisations. After an orderly march to the War Memorial, excitement mounted with the waving of banners and such slogans as "Long live de Gaulle," "The Army to Power" and "Death to Pflimlin"; and in the evening the crowds attacked the French Government headquarters and, overpowering the guards, surged into the building, shouting "Soustelle to power." Parachute troops were called in and General Massu, saying "The Army is with you," announced the formation of a twelve-man "Committee of Public Safety." Later General Salan, the C.-in-C., announced that he was assuming provisional power and appealed for confidence in the Army and its leaders.



AN AERIAL VIEW OF THOUSANDS OF FRENCH ALGERIANS GATHERED IN A MASS DEMONSTRATION, ON MAY 13, AGAINST M. PFLIMLIN'S PROPOSALS FOR ALGERIA'S FUTURE.



## PERSONALITIES OF THE ALGERIAN CRISIS.



GENERAL SALAN, THE COMMANDER-IN-CHIEF IN ALGERIA, WHO WAS ENTRUSTED BY PARIS WITH THE TASK OF MAINTAINING ORDER IN ALGERIA.



MOBILE TRAFFIC POLICE MOVING THROUGH CROWDS OF DEMONSTRATORS IN ALGIERS. THERE WAS A SLOW RETURN TO ORDER ON MAY 14, AFTER SOME 36 HOURS OF EXTREME TENSION.

## MASS DEMONSTRATIONS IN ORAN AND ALGIERS.



"THE ARMY IS WITH YOU," GENERAL MASSU, COMMANDER OF THE PARACHUTE TROOPS, ADDRESSING THE ANGRY CROWDS ON THE EVENING OF MAY 13.

ON May 14 it became apparent that there was widespread support throughout Algeria for the coup of May 13. In Algiers itself the committee headed by General Massu was co-operating with General Salan, the French C.-in-C. In Oran, where the prefecture was stormed by a crowd, a committee was reported to be co-operating with General Rethore; and in Bone, Mostaganem, Philippeville, Orleansville and Tlemcen committees of public safety were operating and were for the most part solidly with General Massu. In Constantine, a committee was formed but it was not clear whether it was in control. Admiral Auboyneau, French naval C.-in-C. in the Mediterranean, sided with the Algiers committee. The position of General Salan was one of great delicacy, in as much as he was invested with full powers by the Paris Government and co-operating with the Algiers committee; and he stated that he seized power only to prevent further violence and because he had been asked to.

(Right.) AT ORAN, THE SECOND CITY OF ALGERIA, ON MAY 14: RIOTERS STORMING THE PREFECTURE, WHILE TROOPS IN AN ARMoured CAR (RIGHT) LOOK ON WITHOUT INTERVENING. THE PREFECT RESIGNED.



OUTSIDE THE PREFECTURE AT ORAN, WHERE THE DEMONSTRATORS DEMANDED THE RESIGNATION OF THE PREFECT. A COMMITTEE OF PUBLIC SAFETY WAS SET UP ON THE ALGIERS MODEL.



MARCHING ON THE PREFECTURE AT ORAN: THE MAYOR OF THE CITY, CENTRAL FIGURE, MARCHING WITH THE DEMONSTRATORS, BEFORE THE COUP AT THE PREFECTURE.



A FEW years ago, spending the night at the leading hotel in Beirut, I found a reception or party in progress. There was bowing over and kissing of ladies' hands and these ladies were richly dressed, not in the exuberant styles and colours which are penetrating our new rich, but in extremely good taste. Everyone talked French. You could hardly have found a scene apparently less typical of an Arab republic represented by its own citizens, not tourists. Yet out in the streets the taxi-driver and the shoe-shine boy belonged as definitely to the Arab fellaheen type as in Jericho, where I had been a few days

## A WINDOW ON THE WORLD.

### LEBANON IN TROUBLE.

By CYRIL FALLS,

*Sometime Chichele Professor of the History of War, Oxford.*

since the riots began, that vessels trying to land armed men from the Gaza Strip had been arrested. Everyone is by now aware of the record of these people. Dr. Malek went further in his declaration that the aim was to overthrow Lebanon as an independent sovereign State, which suggested that he believed in outside intervention from the start. He also revealed that a number of serving or former members of the Syrian Army had been arrested in Beirut.

Anti-Western action is in particular anti-American. The big figure in the country is the President, Dr. Chamoun, who has led it into the orbit of the United States. Two American libraries, the first in Tripoli, the second in Beirut, have been destroyed by the mob. Some Americans have been stoned. As I write it is reported that a ship chartered by the United States Government is on its way to Tripoli to take off American citizens. The reason is the acceptance by Lebanon of the Eisenhower Doctrine and of American aid, and, broadly speaking, because the present Government has chosen the Western camp and rejected pressure to enter that of

Egypt, or of the United Arab Republic since this system was founded.

The rioting started in Tripoli, where the left-wing Baathists and the Communists are strong. It spread to Beirut, and signs of unrest have also been reported from Tyre and Sidon. It did not appear as ugly in Beirut as in Tripoli, probably because the Army and police in the capital were the stronger in proportion to the populations. In Tripoli it got right out of hand in the early stage. Yet, unless the official reports have deliberately minimised the casualties, they have been small. Forty-one killed and rather more than four times as many hurt does not sound like even the edge of revolution, and one might safely bet that there are more than seventy-one injured now in bed or at least bandaged. By May 15 it was stated that conditions in Tripoli were still bad but that elsewhere they appeared to be rather better.

Inevitably, Lebanon has blown off a little steam in denunciations of Israel. This is common form in a Western-looking Arab State when under pressure, largely to assure its own people that it is faithfully Arab and independent. Lebanon has no love for Israel; Israel suffers no anxiety from Lebanon. It is rather amusing to find both countries at the moment in the same boat, the fiercest foes of each being one and the same. And behind those neighbouring foes, Egypt and Syria, stands the Soviet Union. In this respect the interests of Lebanon and Israel are similar, though neither can or will acknowledge the fact. At least the Middle East is not in peril of complications in this respect.

The United States is up against a very old problem, that in international affairs no attitude creates so much dislike as generous support and aid. Over thirty years ago I wrote—and as I open the page

I credit the young man who wrote it as being long-sighted—in the official First World War military history, "Egypt and Palestine," on the decline in British popularity with the Egyptians: "Its causes are inherent in human nature. . . . No people will for long recognise a foreign power as the source of its well-being." Yes, but while this is a valid generalisation, here the United States is also up against a peculiar fanaticism of which there was little sign in the Egypt of 1914, though it burst into flame as soon as the war was over.

In Lebanon the coals have been blown upon by outsiders. It would in my opinion be untrue to say that the United States has attempted to stop Lebanon from going into revolution, whether or not this is considered a worthy aim. The effort of the United States has been rather to save the country from revolution set going by other States by means of propaganda, money, and the corruption of the country's own citizens. It is hard to find justification for the condemnation poured out upon this course of action by intellectuals in many countries, including our own. Yet these Teddy boys of world politics get a hearing because the United States is sometimes a little ham-handed and the sophisticated grow tired of hearing Aristides calling himself the Just.

It is doubtful whether support for the United Arab Republic or Communism has won enough ground to overthrow the régime; it is, likewise, doubtful whether physical intervention from outside in serious strength is to be feared. If I am right here, then the old principle in countries prone to revolution applies: if the armed forces and the police remain steady and obedient, the Government and the policy of Lebanon do not stand in grave peril; if soldiers and police are got at, then even a comparatively small minority is capable of making an end of President Chamoun and the present Government and of making the country line up with Egypt and Syria. The worst risk lies in large-scale intrusion of armed bands and saboteurs from Syria.



SHORTLY AFTER VIOLENT DISTURBANCES IN LEBANON HAD SPREAD TO BEIRUT: SAMI SOHL, THE LEBANESE PRIME MINISTER (RIGHT), IN THE CAPITAL ON MAY 13.

earlier. Both scenes are, in fact, typical of Lebanon, which has a high proportion of Christians in its small population and a considerable number of French-speaking people.

There is also a Greek colony, and the King of the Hellenes had only just left the country after a State visit when the troubles began. Lebanon has a gracious culture, including some poets and musicians with European affinities; but this is not widely spread. It is a country of traders. There is a lot of money in a limited number of hands, and the extremes of wealth and poverty are striking. Lebanon took part in the Arab-Israeli War, but only a minor part. Militarily she is weak. Her official brand of Arab nationalism is not fanatical, but fanaticism lurks in the poorer quarters of the towns, those of Tripoli even more than Beirut, and has displayed its teeth on several occasions, though not previously as fiercely as this month.

The significance of the rioting which has taken place is far wider than that of the incident which set them going. They developed from a strike, not unnatural in the circumstances, as a protest against the murder of the editor of an Opposition newspaper. In this case, however, "opposition" stands for more than it means in the normal political sense. It represents anti-Western, pro-Nasser, pro-United Arab Republic, and extreme Arab racialism. How far it may represent also Muslim action against the Christian element and influence is not yet clear. It might certainly become that, if it has not yet done so. This would be a calamity in a country where these two religions and their philosophies have hitherto lived side by side on fairly good terms.

How far the rioting was set afoot by Egyptian and Syrian influence is unknown, but Egypt was remarkably quick in trying to take advantage of it if she did not start it. The Foreign Minister of Lebanon, Dr. Malek, said on May 13, the fifth day



THE RIOTING IN LEBANON FOR WHICH THE UNITED ARAB REPUBLIC HAS BEEN PUBLICLY BLAMED BY DR. MALEK, THE LEBANESE FOREIGN MINISTER: A ROCK-STREWN STREET IN BEIRUT AFTER OUTBREAKS OF VIOLENCE. TO THE RIGHT IS A LARGE PORTRAIT OF COLONEL NASSER.

The rioting in Lebanon, discussed by Capt. Falls, has caused much anxiety in London and Washington, and the view was widely held that Lebanon's survival as an independent State might well depend on the outcome of the current serious situation. On May 13 Dr. Malek, Foreign Minister of Lebanon, publicly blamed the United Arab Republic, formed recently by Egypt and Syria, for the Lebanese rioting and unrest. He referred to infiltrations, on a considerable scale, over the border from Syria, and, by sea, from the Gaza strip, and said these were the latest manifestations of a movement to undermine Lebanon which had been going on for months or years. It was noteworthy that when the trouble broke out President Nasser was away from the Middle East visiting Russia. On May 8 an Opposition newspaper owner, who had anti-West and pro-Nasser sympathies, was killed and Opposition organisations subsequently called for a general strike. The Opposition blamed the Government for failing to maintain security and claimed tension was increased by President Chamoun's desire to stand for a second term of office. During the disturbances, an Iraq Petroleum Company pipeline was sabotaged at Tripoli; the United States Information Service premises in Tripoli and Beirut were wrecked, and there were clashes with infiltrators and rebels along the border with Syria. A U.S. naval force in the Mediterranean was thought to be approaching Lebanon. Other photographs appear on page 861.



## A WINDOW ON THE WORLD—I.



IN A STREET IN BEIRUT, THE LEBANESE CAPITAL: A MOB GATHERING TOGETHER BEFORE DEMONSTRATING AGAINST THE GOVERNMENT.



EVIDENCE OF THE VIGOROUS ACTION TAKEN BY THE GOVERNMENT TO QUELL THE UPRISING: ARMED TROOPS AND ARMoured CARS IN A PRINCIPAL SQUARE OF BEIRUT.



A TYPICAL SCENE RECENTLY IN BEIRUT: A FIRE STARTED BY RIOTERS AND A ROAD BLOCKED TO STOP THE MOVEMENT OF TRAFFIC.



ONE OF THE MANY BOMB OUTRAGES IN BEIRUT: WRECKAGE AFTER AN EXPLOSION IN A DOORWAY NEXT TO A "SINGER" AGENCY.



(Left.)  
ARRESTED AFTER THROWING A BOMB: A YOUTH, IN THE HANDS OF PLAIN-CLOTHES POLICE. BEHIND, ARMED AND UNIFORMED POLICE ARE GOING INTO ACTION.

(Right.)  
PUTTING ON THE HAND-CUFFS: ANOTHER PHOTOGRAPH OF THE YOUTH BEING ARRESTED BY THE SECURITY FORCES AFTER THROWING A BOMB. IT WAS REPORTED RECENTLY THAT OVER 100 PEOPLE HAD BEEN KILLED AND OVER 300 INJURED IN THE RISING IN LEBANON.



LEBANON. RIOTING FOR WHICH EGYPT AND SYRIA ARE BLAMED: STORMY SCENES IN BEIRUT, THE CAPITAL.

At the time of writing, Lebanon was still in a state of internal crisis following the recent wave of violence which swept the country, and which is discussed by Captain Falls on another page in this issue. By May 18 it was estimated in one report that over 100 people had been killed and over 300 injured. On May 16 the Lebanese Parliament failed to hold a vote of confidence in the Sami Solh Government, the session being abandoned for lack of a quorum. Later, it was reported that President Chamoun had declined to announce that he would no longer seek re-election when his term expired this summer. His desire for re-election is strongly objected to by the Opposition, and efforts to

make a rapprochement between the Government and Opposition were proving unsuccessful. The Opposition continued to demand the resignation of President Chamoun. In a Government statement on the radio on May 16, Egypt and Syria were again blamed for the rising in Lebanon. Meanwhile, the Opposition leader, Mr. Saab Salem, stressed that the movement was purely national and internal. American arms had been offered to the Lebanese Government if they were asked for. By May 18 the Government seemed to be regaining control of the situation, although a new outbreak of fighting in Tripoli, the Moslem stronghold of support for Colonel Nasser, continued.



## A WINDOW ON THE WORLD—II.



GENERAL LORILLOT, A FORMER C-IN-C. IN ALGERIA, WHO HAS SUCCEEDED GENERAL ELY AS CHIEF OF STAFF OF THE ARMED FORCES.



A GENERAL PARISIAN REACTION TO THE DECLARATION OF A STATE OF EMERGENCY: HOUSEWIVES QUEUING FOR FOODSTUFFS. THERE WAS A CURRENT POTATO SHORTAGE.



GENERAL ELY, THE CHIEF OF STAFF, WHO RESIGNED AFTER THE ARREST OF TWO AIR FORCE GENERALS. GENERALS CHALLE AND MARTIN.



WORKERS AT A RENAULT PLANT IN PARIS LISTENING TO A SPEAKER ON THE SUBJECT OF THE DEFENCE OF THE REPUBLIC. THE C.G.T. HAVE CALLED FOR A "MASS COUNTER-ATTACK."



A CLASH BETWEEN DEMONSTRATORS AND SECURITY POLICE—WITH A CENTRAL FIGURE INVOLVED BUT DISAPPROVING—WHEN THE ASSEMBLY RATIFIED M. PFLIMLIN IN POWER.



POLICE OFFICIALS EXAMINING THE DAMAGE CAUSED BY A BOMB WHICH WAS THROWN INTO THE BASEMENT OF M. PFLIMLIN'S VILLA AT HENDAYE-PLACE EARLY ON MAY 16.



POLICE SECURITY GUARDS AND GENDARMES WERE MUSTERED IN GREAT QUANTITY IN PARIS UNDER THE STATE OF EMERGENCY; AND WE SHOW HERE POLICE OUTSIDE THE ELYSEE.

## PARIS. THE PERIOD OF TENSION WHICH SUCCEEDED THE GRANTING OF EMERGENCY POWERS TO M. PFLIMLIN.

Following the declaration of the state of emergency on May 16, Paris experienced a momentary lull in the tension over Algeria. Housewives did some "panic" buying of stores, the Government moved into position to guard Paris some 20,000 police, 15,000 security guards and gendarmes, and an armoured squadron of Mobile Guards; and the Communists, through the C.G.T., were appealing to all workers to stand-by for a "mass counter-attack"

should the enemies of the Republic try to imitate the "factional elements of Algiers"; and non-Communist trade unions also called for a "state of alert." Tension, however, quickened again when it was learnt that General Ely had resigned, after the arrest of two Air Force generals; that M. Soustelle had appeared in Algiers (see also page 857); and that General de Gaulle was to break his long silence and give a Press conference on the afternoon of May 19.



## A WINDOW ON THE WORLD—III.



DURING THE DEMONSTRATIONS BY FRENCH EX-SERVICEMEN IN PARIS ON MAY 13: STEEL-HELMETED RIOT POLICE GOING INTO ACTION IN THE PLACE DE LA CONCORDE.



PARISIAN REACTION TO THE CRISIS IN ALGERIA: EXCITED EX-SERVICEMEN STRUGGLING WITH POLICE DURING THE DEMONSTRATIONS ON MAY 13.



VIOLENCE IN THE PLACE DE LA CONCORDE: POLICE TACKLING DEMONSTRATORS WITH THEIR TRUNCHEONS AND RIFLE-BUTTS.



AT THE CEREMONY BEFORE THE STATUE OF ST. JOAN OF ARC ON MAY 11: PRESIDENT COTY GESTURING TOWARDS AGITATORS AMONG THE CROWD.



FRANCE'S NEW PRIME MINISTER AT THIS TIME OF CRISIS: M. PFLIMLIN, SEEN AT DAWN ON MAY 14 AFTER WINNING A MAJORITY IN THE NATIONAL ASSEMBLY.

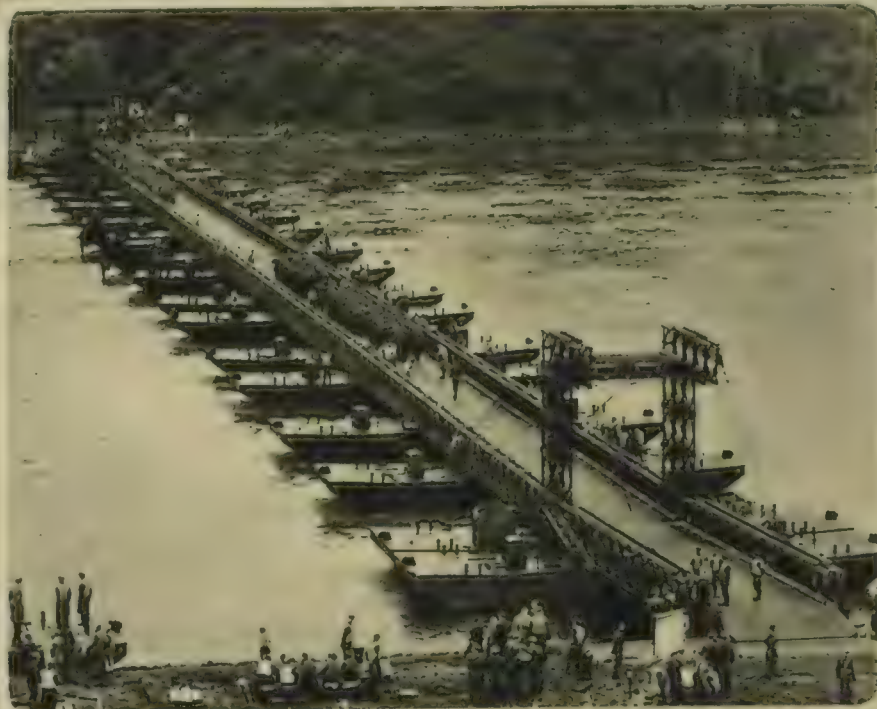
#### PARIS. REACTIONS TO THE ALGERIAN CRISIS AND SCENES OF VIOLENCE IN FRANCE'S CAPITAL.

On May 13, while Europeans were rioting in Algiers and the "Civil and Military Committee of Public Safety" was set up to challenge the authorities in Algeria, the growing tension also resulted in disturbances in Paris. As M. Pflimlin, the M.R.P. leader, was presenting his Government to the National Assembly, thousands of French ex-Servicemen and young Right-Wing demonstrators marched down the Champs Elysées and demonstrated violently against the proposed Algerian policy of the would-be Government. At dawn,

however, M. Pflimlin gained a considerable majority vote in the National Assembly, and France was at least assured of having a Government at this time of grave crisis. As the Algerian revolt developed, and after General de Gaulle's announcement that he held himself "in readiness to assume the powers of the Republic," thousands of police and Republican Guards were at the alert in Paris to deal with the expected demonstrations and riots. On May 16 M. Pflimlin asked the National Assembly for emergency powers.



## A WINDOW ON THE WORLD—IV.



KOBLENZ, WEST GERMANY. THE FIRST BRIDGE TO BE BUILT BY THE PIONEERS OF THE NEW WEST GERMAN ARMY UNDERGOING ITS TEST OF MARCHING TROOPS ON MAY 11. THE BRIDGE IS 850 FT. LONG AND CAPABLE OF BEARING 70 TONS.



BELGIUM. AT A GARDEN PARTY AT LAEKEN, TO CELEBRATE THE OPENING OF THE BOTANICAL GARDENS: MEMBERS OF THE ROYAL FAMILY, INCLUDING KING BAUDOUIN AND EX-KING LEOPOLD, PASSING AMONG THE GUESTS.



PENNSYLVANIA, U.S.A. CABLES AS FAR AS THE EYE CAN SEE: SOME OF THE 400 MILES OF WIRE, LYING IN LATTICE TRAYS IN THE UNDERGROUND TUNNEL WHICH IS THE NERVOUS SYSTEM OF THE GENERAL ELECTRIC LABORATORY IN PHILADELPHIA.



SUMATRA, INDONESIA. INDONESIAN GOVERNMENT TROOPS OUTSIDE THE HOME OF THE REBEL LEADER, COLONEL HUSSEIN, THE DAY AFTER HIS FAMILY FLED. Rebel resistance in Sumatra came to an effective end in Sumatra with the capture of Bukit Tinggi on May 5; but the Indonesian Premier said there would be no negotiations as long as the rebels continued to hold out in Celebes.



AUGSBURG, WEST GERMANY. TELEVISION IN A LONG-DISTANCE BUS: THE INTERIOR OF ONE OF FIVE LONG-DISTANCE 44-SEATER BUSES MADE FOR A SPANISH CUSTOMER, WITH A TELEVISION SCREEN FITTED BEHIND THE DRIVER.



OSLO, NORWAY. PICASSO MURALS ENGRAVED ON THE WALLS OF A NEW BLOCK OF GOVERNMENT OFFICES IN THE NORWEGIAN CAPITAL, DURING SAND-BLASTING. It is reported that Picasso volunteered these designs, when requested, on learning that the material on which they are engraved was a special type of concrete made with an aggregate of tiny coloured stones. After the designs are engraved, the surface is then sand-blasted and vivid light effects result from the tiny exposed particles of coloured stone.



## "SNAPSHOTS AND MEMORIES" OF A DECADE.

"THE SWEET AND TWENTIES": By BEVERLEY NICHOLS.\*

An Appreciation by SIR JOHN SQUIRE.

MANY people, I think, may be as tired as I am of the way in which people divide time into centuries, with an insistence on the inhabitants and products being conformable to type. More, I think, must be annoyed with the division of the centuries into decades, all of which are presumed to have a colour of their own. This assumption is quite modern—I am sure that nobody in the 1790's talked about "the Weighty 'Eighties"—and I feel that it is certain that this whole categorisation must have begun in Fleet Street or the outskirts of Bohemia, when somebody thought of the phrase "the Naughty 'Nineties." It was a silly phrase, and supported in a fragile way, by the legend, in literary circles, of the "Yellow Book," and the conviction of Oscar Wilde, of which Mr. Nichols, who cannot possibly remember the episode, says that it "seemed to give a special tinge to the 'Nineties; it floated like a sickly perfume over the whole era."

I was a boy in that era, and had no notion at all that it was especially "naughty." The "Yellow Book" may have had decadent-looking drawings on its covers by Aubrey Beardsley, but it contained drawings by Lord Leighton and other thoroughly academic artists, poems by Arthur Christopher Benson and other quite orthodox writers, and even a passionate advocacy of "Reticence in Literature" by Arthur Waugh, father of Evelyn who has not always lived up to his father's strict standards. Mr. Nichols, who was an alive and alert young journalist in the 1920's, and must now be nearly sixty, looks back upon the decade which first threw him upon the town as though it were some lost Paradise. He can't think of either an alliterative or a rhyming adjective to "Twenties"—had he been dealing with the 'Thirties he might have called them the "Dirty 'Thirties." With a pretty play on a phrase of Shakespeare's he has produced "Sweet and Twenties," and I can't think of anything more unsuitable. The 1920's were no more generally sweet than the 1890's were generally naughty.

In other words, Mr. Nichols has produced a journalistic title: which is not unnatural, since, in the 'Twenties, he was a journalist. Whether or not the ex-President of the Oxford Union and ex-Editor of the *Isis* wrote a Gossip Column in a Popular Newspaper I do not remember; but the stars in this book's firmament are certainly the stars which adorned the Gossip Columns of thirty years ago. His publishers say of his book that "It is in fact a brilliant evocation of the decade which has for us in the 'fifties more of magic in it than any other; the decade of the Charleston and the Bright Young Things, the last decade of gaiety, emancipation, and uninhibited enjoyment before those dreary successive spectres of the slump, Hitler, and the Bomb overshadowed everything." The publishers follow this up with a statement that Beverley Nichols "was one of the brilliant group of young men—Cecil Beaton, Ivor Novello, Noel Coward—whose talents won them a precocious fame in the 'Twenties which time has more than justified." Those quotations may indicate the sort of circles which Mr. Nichols seems to regard as representative of an epoch in English history: so also do the photographic groups on the front and back covers of his book's jacket. One of them includes the late Duke of Kent and the Duchess, Madame Melba, Gertrude Lawrence, Noel Coward, Lady Cunard and the Dolly sisters. The figures in the other are Ivor Novello, Pavlova, Mary Pickford, Mrs. Sacheverell Sitwell, the author, Lady Mendl (better known as Elsie de Wolfe), and Dame Edith Sitwell. Mr. Nichols wears all these names as though they were carnations in his buttonhole; but several of them seem to me to be fading now.

I don't want to be unkind, but I feel that I must indicate that Mr. Nichols' account of an epoch through which I, a generation older than he, also lived, should not be taken as history, except as history of a small, and much-publicised, section of Society, living in the hot-house atmosphere of First-Nights, expensive cafés, and the parties of Lion-hunting hostesses. How parochial, for instance, is the remark about Mr. Coward: "Noel is for me not only the most entertaining figure of the decade but also, in a sense which few critics would admit, the most significant and the most enduring." To this sweeping statement a quaint qualification is added: "Perhaps I am prejudiced; we have so much in common." A sidelight on their early kinship is thrown here: "We attended our first grand parties in the same variety of cheap

he showed too much cuff, and that his handkerchief had been dipped too heavily in eau de cologne." I can only copy Mr. Nichols' phraseology and say "All, of course, nonsense."

Anything less Ouidaesque than Arthur Balfour could not be conceived. He was tall and some-times lounged in languid attitudes; had a passion for Handel's music, and had a fine collection of Burne-Jones in his house. But no man could have been less of a dandy, and no hero of Ouida's, had he been given the job of Chief Secretary for Ireland, would have ruled so firmly as to have been execrated by the Irish Nationalists as "Bloody Balfour." What Mr. Nichols means by "his first-class Balliol brain" I cannot conceive: A. J. B., like the rest of his family, was at Trinity, Cambridge. When Mr. Nichols goes on to say "Balfour was typical of the average House of Lords mentality," I am again puzzled. I cannot conceive what he means by "the average House of Lords mentality." For one thing the House of Lords, in Balfour's day, contained at least as varied and independent a set of men as the House of Commons, with its large element of professional politicians and the strictness of its Party discipline, and for another, no man with a longer memory than Mr. Nichols ever thinks of Balfour in connection with the Earldom, which he accepted very late in life

in order to lighten his official burdens, but as one of the greatest House of Commons men who ever lived, a man who, after his Party had been utterly routed in the General Election of 1905-6, came to dominate the inexperienced rabble of Radicals who arrived at Westminster with a conception of him as a sort of drooping lily, but soon realised the strength of his intellect, the swiftness and readiness of his tongue, his fearlessness and his contempt.

There are other pages of Mr. Nichols' to which I could take exception. For instance, he has a most repellent account of Lord Alfred Douglas, whom he seems to have met once. Alfred Douglas, who, to my mind, retained into old age his youthful charm and enchanting voice, though not (apparently, and strangely, to Mr. Nichols' surprise) his youthful looks. "So this," exclaims Mr. Nichols, "I thought, is the fact that all the fuss

was about! This podgy, alcoholic blob, with the mean eyes and the double chin and the sinister signature of arterio-sclerosis in the veins at the sides of the forehead! . . . He was a very, very nasty little man . . . yes, he was a very, very nasty little man. And now we can get back to Leslie Hore-Belisha." That may indicate the hopping method of Mr. Nichols' scrapbook. His astonishment that Hore-Belisha did not become Prime Minister is witness to his judgment. However, his glib journalistic pen makes his book easily readable, however much one may differ from his tastes in people, and his judgments of them. There is, for instance, an entertaining passage about the squalor of Milk Bars, which are to Mr. Nichols' mind as base as Hogarth's Gin Alley.

Novels are reviewed by K. John, and other books by E. D. O'Brien, on page 888 of this issue.



THE AUTHOR OF THE BOOK REVIEWED ON THIS PAGE: MR. BEVERLEY NICHOLS. Mr. Beverley Nichols, who was born in 1898, was educated at Marlborough College and Balliol College, Oxford. He is the author of more than thirty books and a number of plays. His books include: "Patchwork"; "Down the Garden Path"; "Cry Havoc" and "The Rich Die Hard."



A "BATHING BELLE" OF THE 'TWENTIES. HER COSTUME IS AS UNBECOMING AS IT WAS DISCREET.

Illustrations reproduced from the book: "The Sweet and Twenties," by courtesy of the publishers, Weidenfeld and Nicolson.

dinner-jacket . . . my own was so shabby that I used to rub Stephens' ink on to the elbows, with a peculiar effect on my partners' dresses. I remember a party in Grosvenor Square where neither of us knew anybody [I must presume that the forlorn couple had some previous acquaintance with their hostess], though we wandered through the marble halls with glazed smiles directed at all and sundry. I stuck it out to the bitter end, but Noel left at midnight. . . . As he went he said to me: 'In future I shall attend no more parties unless I am sure of being the star.' The remark was typical. . . . and to me, honest and endearing." "Endearing" seems to me an odd word to use.

Later on in the book parties are plentiful. We are taken from Lady Cunard's to Lady Colefax's, then to Lady Lavery's, then to Elsie de Wolfe's and Mrs. Ronald Greville's. There was no lack of variety in the persons whom Mr. Nichols met in these houses, and his collection of notable or notorious persons was extended by his career as a newspaper reporter and interviewer. He got strange impressions of some of those whom he met. He quotes some notes on the Coal Strike by the late Lord Balfour, and makes these peculiar comments: "All, of course, true. And all, of course, bloodless and blind. Those words were written by an elderly, fatigued aristocrat, at a desk heavily gilt with ormolu, with a lapiz lazuli cigarette box at his side. They were written, as it were, in rich purple ink, assisted by a glass of Tio Pepe. This all sounds like Ouida . . . but Balfour, in spite of his first-class Balliol brain, was not so very unlike Ouida's idea of a great Tory statesman. When I met him, I thought that



"MELBA. A RARE PICTURE, FOR SHE DETESTED PHOTOGRAPHERS—PARTICULARLY IN THE OPEN AIR."

\* "The Sweet and Twenties." By Beverley Nichols. Illustrated. (Weidenfeld and Nicolson; 21s.)



## BEFORE MOHENJO-DARO: NEW LIGHT ON THE BEGINNINGS OF THE INDUS VALLEY CIVILISATION, FROM RECENT EXCAVATIONS AT KOT DIJI.

(The following article is based upon notes supplied by DR. FAZAL AHMAD KHAN, Director of Archaeology to the Pakistan Government. It is a preliminary account of excavations recently carried out by that Department in a continued investigation of one of the earliest known civilisations, that of the Indus Valley of the third millennium B.C.)

IN 1924 Sir John Marshall, then Director-General of Archaeology in India, announced in *The Illustrated London News* the discovery of a hitherto-unrecognised civilisation in what was at that time North-Western India and is now Western Pakistan. The announcement was based on excavations then recently in progress at Harappa and Mohenjodaro, in the Indus Valley, and the civilisation represented by those two large and remarkable city-sites was christened the Indus Valley Civilisation. With the familiar civilisations of Mesopotamia

had been covered with mud-plastered reed matting. The drainage system which is a notable feature of the larger Indus cities seems to have been absent, nor were there any examples of the famous Indus seals with their exquisite representations of animals; but there is a hint of a systematic town-plan of the normal Indus kind, and in other respects the equipment of the villagers was typical of the Indus Civilisation. Large storage jars were set into or on the floors (Fig. 4), and there was much red pottery painted in black with intersecting circles, scale-pattern, peacocks, pipal leaves, trees, rosettes and other characteristically Indus motifs (Figs. 5 and 6). Some of the sherds bear graffiti in the Indus script. Baked clay figurines of animals and women, beads, bangles, a bronze flat-axe and arrowheads, and chert blades and cores are likewise normal. The scene was that of a reasonably tidy and prosperous but

which the Indus population built upon its ruins, it included a strongly fortified citadel. The defensive wall of this citadel was founded on the rock and is still preserved to a maximum height of a dozen feet or more. Its complete outline and even its thickness have not yet been ascertained; but its stone substructure (Fig. 9) is 10 ft. in height, and above this remain 2 ft. of the mud-brick superstructure. There is some evidence that the wall was armed at intervals with rectangular bastions, of which one was upwards of 30 ft. wide and projected 20 ft. The whole system must be further explored when the very considerable labour involved becomes feasible. Within the fortifications were houses of mud-brick on stone foundations; outside them, trial-trenching has shown that the town extended on to the lower ground, though again only a preliminary investigation has been made.

The general scheme—a fortified nucleus or citadel with an open town beneath its walls—is one which is widespread in time and space. It has been recognised, for example, at the two principal Indus cities themselves, and nuclear or more comprehensive fortification has been reported from a number of the smaller Indus sites, such as Ali Murad, in Sind, and Rangpur, in Kathiawad. There is nothing remarkable, therefore, in the structural character of the pre-Indus settlement at Kot Diji. But certain features of the associated culture do not conform with Indus type. Chert cores and blades, sometimes saw-edged, occur, but the blades tend to be rather smaller than the general run of the Indus series. Leaf-shaped chert arrowheads, unknown on sites of the Indus Civilisation, recall the somewhat poorer equipment of some of the upland Baluch villages and of the rather inchoate site of Pandi Wahi, in Sind. Copper, if known, was exceedingly rare. There are no hints of a script, and no seals. But it is in its wheel-turned pottery that the principal individuality of the culture lies. Especially in the earlier strata, this is of fine, hard ware, consisting largely of small goblets, globular bowls or open dishes, and "fruit-stands" on pedestals (Figs. 3, 7 and 8). Buff ware is present, but the pottery is normally red or pinkish with simple decoration in horizontal bands on the upper part, cleanly drawn in a fugitive paint which may be red, sepia or black. The bands are sometimes varied by a fringe of rather roughly drawn loops, of which there may be as many as three rows (Figs. 3 and 7). Animal-designs are rare or absent.

Thus far, the "Kot Diji" ware differs from that of the Indus cities but approaches that found under the Harappa defences in 1946 and is comparable with certain fabrics of northern Baluchistan.

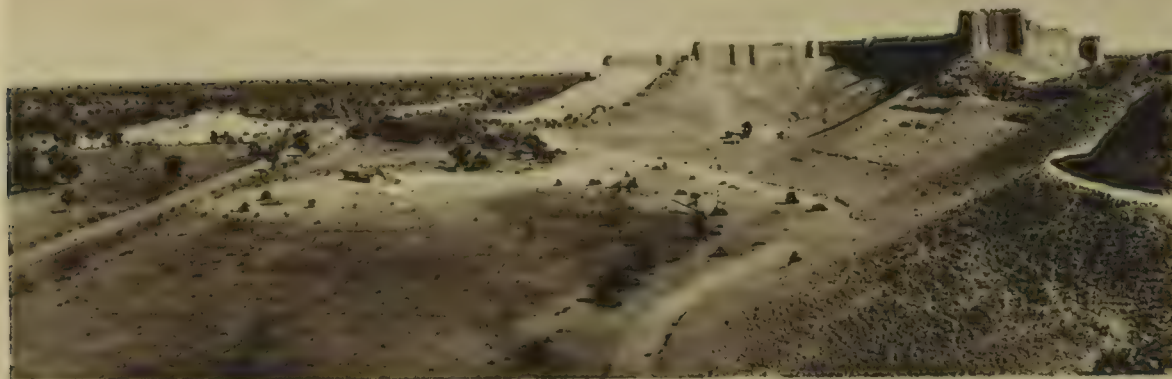


FIG. 1. THE DIJI FORT AT KOT DIJI, NEAR KHAIRPUR, IN WESTERN PAKISTAN, WHOSE BATTLEMENTS LOOK DOWN ON THE MOUND, LEFT, WHERE RECENT EXCAVATIONS HAVE REVEALED LEVELS OF THE EARLIEST STAGES OF THE INDUS VALLEY CIVILISATION.

and Egypt, though somewhat later in origin, it at once took a distinguished place amongst the most ancient civilisations of the world. Indeed in geographical range it greatly exceeded its two contemporaries; for it stretched from the Himalayas to the Arabian Sea, a distance of 1000 miles, and more recent exploration has shown that it reached southwards to the Gulf of Cambay, with a coastline of some 800 miles. It represents a major achievement in the story of human progress.

The Indus Civilisation was certainly a going concern about 2500 B.C., but the manner of its foundation and early growth is still in large measure a mystery. On more than one of its principal sites a rising water-table has submerged its primary phases, and at the drier site of Harappa, in the Punjab, the great depth at which these phases lie has hitherto restricted investigation.

But any light which can be thrown on the beginnings of a great civilisation is a substantial addition to knowledge, and the preliminary notes, just received from the Pakistan Department of Archaeology, on the excavation of a site which has some bearing on the problem, are well worthy of publicity.

The work was carried out in 1955 and 1957 by Dr. Fazal Ahmad Khan, who has recently been appointed to the directorship of the Department, at Kot Diji, near Khairpur, in Sind, about 25 miles east of Mohenjodaro. The site is a mound 40 ft. high and 600 ft. long, situated on the plain beneath the towering battlements of the Diji fort (Fig. 1). Cuttings into the mound revealed eighteen or twenty successive layers of occupation (Fig. 2), of which the uppermost half-dozen represent a village or small town of normal Indus Valley type. The buildings had stone foundations and mud-brick superstructures, varied by some use of baked brick. Their floors were commonly paved with mud-brick; their roofs, probably flat as to-day,



FIG. 2. THE KOT DIJI MOUND, DURING EXCAVATION. THE UPPER LAYERS WERE THE REMAINS OF A SMALL TOWN OF THE NORMAL INDUS VALLEY TYPE, BUT BENEATH THESE LIES THE CITADEL OF AN EARLIER AND DIFFERENT CIVILISATION, WHOSE CENTRAL DATE APPEARS TO BE ABOUT 2500 B.C.

unambitious agricultural centre originating in the two or three centuries before 2000 B.C. and renewed on a number of occasions. A stone stamp-seal bearing a compartmented design, of a western Asiatic type found occasionally on post-Indus sites in Baluchistan and Sind, is likely to have arrived well after that date.

Were that all, the discovery would not be one of special note. Nearly every year brings additions to the smaller settlements of this far-flung civilisation. But the special interest of Kot Diji lies in its lower levels, which present a different picture whereof the main outline is this.

Everywhere beneath the lowest level of the Indus town lay a deposit of burnt material, representing a widespread conflagration and, seemingly, the general destruction of the preceding settlement. And from that point down to the bed-rock was the piled accumulation of an essentially alien culture to which the specific name "Kot Diji" has been given. Unlike the little open town

At the same time, alongside this technically excellent though artistically unambitious series are other examples which either anticipate or are borrowed from the repertoire of the Indus Civilisation proper. At least as low as the third (from the top) of the "Kot Diji" occupation-levels, of which there are ten or a dozen altogether, are pots decorated with the intersecting circles or scale-pattern characteristic of the Indus Civilisation. And from the same levels was recovered a remarkable vessel decorated with the head of a horned deity (Fig. 3), recalling the horned god, a sort of proto-Siva, well known on some of the Indus seals. The body of the vessel is a deep brown, and the head is depicted on it in black and white. Within the boldly curved horns are rosettes of normal Indus type, though there is no Indus parallel to the pot as a whole.

It would appear, therefore, that some time before the Kot-Dijians and their citadel came to an end, one of two things was happening. Either

[Continued opposite.]



BEFORE THE INDUS VALLEY CIVILISATION: FIRST SIGNS OF AN EARLIER RACE.



FIG. 3. A COLLECTION OF POTTERY FROM THE LOWER LEVELS AT KOT DIJI. OF THE TWO LARGE POTS THE LEFT HAS THE TYPICAL INDUS VALLEY SCALE PATTERN; THAT ON THE RIGHT, A FRIEZE OF GROTESQUE HEADS WITH SWEEPING HORNS ENCIRCLING ROSETTES.



FIG. 4. A HOUSE FLOOR OF THE LATER INDUS VALLEY TOWN, WITH INSET STORAGE VESSELS, THE LARGER OF WHICH HAS AN INTERESTINGLY PATTERNED INTERIOR.



FIG. 5. SHERDS OF THE LATER POTTERY FROM KOT DIJI, SHOWING THE PEACOCKS AND SCALE PATTERNS (BLACK PAINTED ON RED) TYPICAL OF THE INDUS VALLEY.



FIG. 6. ANOTHER GROUP OF TYPICAL INDUS VALLEY POTTERY FROM THE UPPER LEVELS OF KOT DIJI, WITH LEAVES, ROSETTES AND OTHER USUAL PAINTED MOTIFS.



FIG. 7. TYPICAL KOT DIJIAN SHERDS FROM THE LOWER LEVELS: USUALLY RED OR PINKISH, BUT SOMETIMES BUFF. THE LOOPED LINE BELOW THE BAND IS A TYPICAL MOTIF.



FIG. 8. IN THE LOWER LEVELS OF THE MOUND, SHOWING FRAGMENTS OF THE KOT DIJIAN WARE, WHICH SEEMS TO BE THE WORK OF A DIFFERENT AND, AS YET, UNKNOWN PEOPLE.



FIG. 9. THE STONE FOUNDATIONS OF THE PRE-INDUS VALLEY CIVILISATION CITADEL IN THE LOWER LEVELS OF KOT DIJI, WITH A MUD-BRICK WALL CROSSING THEM.

*Continued.*  
the Kot-Dijians were already evolving some of the elements of the Indus Civilisation and were thus playing a major creative rôle; or, as seems more likely, they were already in contact with the growing civilisation and were borrowing certain elements from it. Their central date would in either case seem to have lain within the vicinity of 2500 B.C., and they were certainly

in occupation for a very considerable time. Where they came from is matter for further investigation. Their discovery re-emphasises a number of important problems relating to one of the earliest of the world's civilisations, and it is heartening to know that the Pakistan Department and its new Director have the matter very much in hand.





ARRIVING IN BOGOTA, COLOMBIA, ON MAY 11: MR. NIXON STANDS BESIDE HIS CAR AND ACKNOWLEDGES THE GREETINGS OF A FRIENDLY CROWD.



IN QUITO, ECUADOR, ON MAY 9: ESCORTED BY SOLDIERS WITH FIXED BAYONETS, MR. NIXON MAKING HIS WAY THROUGH THE CROWD OUTSIDE THE POST OFFICE.



DURING VICE-PRESIDENT NIXON'S ATTEMPT TO ENTER SAN MARCOS UNIVERSITY, LIMA, PERU, ON MAY 8: STUDENTS DEMONSTRATING AGAINST HIM.



AFTER THE INCIDENT AT SAN MARCOS UNIVERSITY IN WHICH HIS NECK WAS GRAZED BY A STONE: MR. NIXON SPEAKING WITH SOME OF THE STUDENTS.



A DIFFICULT MOMENT AT CARACAS, CAPITAL OF VENEZUELA, ON MAY 13: SOLDIERS TRYING TO CONTROL AN ANTI-NIXON MOB.



ON THE DRIVE INTO CARACAS FROM THE AIRPORT: MR. NIXON'S CAR BEING STONED AND MOBBED BY A CROWD OF HOSTILE DEMONSTRATORS.

Mr. Nixon, Vice-President of the United States, left Washington on April 27 for an eighteen-day goodwill tour of South America, where in many areas there has recently been a considerable lessening of friendly feeling towards the United States. This was actively demonstrated in Peru when, on May 8, Mr. Nixon was stoned by students as he tried to enter San Marcos University in Lima. Mr. Nixon stood his ground and reproved the demonstrators, but was in the end forced to give up the attempt to enter the University. Later in the day he again faced a mob of Communist-led demonstrators. The

Vice-President ran into further trouble in Bogotá, and in Caracas on May 13 the caravan of cars carrying Mr. and Mrs. Nixon and their party into the city from the airport was stoned and mobbed. After this incident American troops were flown to the Caribbean as a precautionary measure. Mr. Nixon cut short his visit to Venezuela and left for Puerto Rico on his way to Washington, which he reached on May 15. President Eisenhower and Mr. Dulles were among those who met Mr. Nixon at the airport, and the U.S. capital gave him a "hero's welcome."



# SOME ROYAL ENGAGEMENTS AND OFFICIAL OCCASIONS—IN LONDON, LEWISHAM AND CAMBRIDGE.



AT LEWISHAM HOSPITAL AFTER OPENING A NEW OUT-PATIENTS' DEPARTMENT: PRINCESS MARGARET LOOKING AT AN OPERATING THEATRE. On May 15 Princess Margaret visited Lewisham Hospital, where casualties from last year's train crash were nursed, to open a new out-patients' department. After declaring the new department open Her Royal Highness said: "I vividly remember coming here last year, unfortunately on such a very sad occasion. I am all the more pleased, therefore, to be able to come here to-day for a very much happier purpose." The Princess inspected the new department and spoke to patients in the wards.



AT A RECEPTION GIVEN BY THE CITY OF LONDON IN HER HONOUR ON THE OCCASION OF HER RETURN FROM THE CARIBBEAN: PRINCESS MARGARET SPEAKING IN THE EGYPTIAN HALL AT MANSION HOUSE. On the evening of May 12 the Corporation of the City of London gave a reception in honour of Princess Margaret on the occasion of her return from her tour of the West Indies. After the reception, at which the Princess spoke of her tour, she had an informal supper with the Lord Mayor and Lady Mayoress and other City dignitaries.



AT CAMBRIDGE: LORD TEDDER, CHANCELLOR OF THE UNIVERSITY, LEADING THE PROCESSION FROM THE SENATE AFTER CONFERRING A DEGREE ON PRESIDENT GRONCHI (BEHIND MACE-BEARER). On May 15, the third day of his State visit to Britain, Signor Gronchi, the Italian President, visited Cambridge. At a Congregation held in the Senate House, Lord Tedder, Chancellor of the University, conferred the honorary degree of Doctor of Law on the Italian President.



AT THE GOVERNMENT RECEPTION IN HONOUR OF THE ITALIAN PRESIDENT: THE QUEEN WITH SIGNOR GRONCHI AT LANCASTER HOUSE.

On May 15, after dining privately with the Queen and the Duke of Edinburgh at Buckingham Palace, the Italian President and Signora Gronchi, accompanied by their Royal hosts, attended an Evening Reception given by the Government at Lancaster House.





AT VICTORIA: PRESIDENT AND SIGNORA GRONCHI WELCOMED BY THE QUEEN, PRINCESS MARGARET, AND OTHER MEMBERS OF THE ROYAL FAMILY.



THE CITY OF LONDON'S WELCOME: PRESIDENT GRONCHI REPLYING TO THE LORD MAYOR'S SPEECH AT GUILDHALL. SIGNORA GRONCHI IS SEATED (RIGHT).



LEAVING THE FLAG-DECORATED MALL, WITH ITS CHEERING CROWDS: THE QUEEN AND THE PRESIDENT DRIVING IN STATE TO BUCKINGHAM PALACE.

#### LONDON'S WELCOME TO THE ITALIAN PRESIDENT: THE ARRIVAL AT

On May 13 London gave a warm welcome to Signor Gronchi, the President of the Italian Republic, and Signora Gronchi, when they arrived for a four-day State visit. They travelled from Dover to Victoria in a special train, accompanied by the Duke of Gloucester, and in London the Queen and the Duke of Edinburgh, with members of the Royal family, the Prime Minister and others were waiting to welcome them. The route of the State drive from

Victoria was lined by people who gave the Italian President and his wife a warm and friendly greeting as the impressive procession made its way to Buckingham Palace. In the afternoon the President and Signora Gronchi placed a wreath on the grave of the Unknown Warrior and afterwards visited Queen Elizabeth the Queen Mother at Clarence House. In the evening the Queen and the Duke of Edinburgh gave a State banquet in honour of the



AT THE GUILDHALL LUNCHEON: THE GUESTS TAKING THEIR PLACES WITH THE ITALIAN PRESIDENT AND SIGNORA GRONCHI ON EITHER SIDE OF THE LORD MAYOR.

#### VICTORIA STATION; THE STATE DRIVE AND SCENES AT GUILDHALL.

Italian President and his wife at Buckingham Palace. On May 14 it was the turn of the City of London to welcome the Italian President who, with Signora Gronchi, was entertained with traditional ceremony at Guildhall after they had driven from Buckingham Palace to the City in an open landau with a Sovereign's escort of cavalry. The President and his wife were received by the Lord Mayor, Sir Denis Truscott, and Lady Truscott, and the Duke and

Duchess of Gloucester. After the Lord Mayor had presented an Address from the City of London, the Italian President and Signora Gronchi were entertained to luncheon by the Lord Mayor and Corporation. In the evening the President and his wife entertained the Queen and the Duke of Edinburgh to dinner at the Italian Embassy. On May 15 President Gronchi visited Cambridge and was admitted to the honorary degree of Doctor of Law at the University.



IN AN ENGLISH GARDEN.



lent solution of the front-garden-boundary-hedge problem, the boundary, that is, between the garden within and the side walk without.

Until fairly recently there had been a privet hedge, but the new owner, being a keen gardener, had howked out that dreary abomination, and in its place a brick wall, about 2 ft. high, had been built, whilst immediately inside the wall a hedge of the shrubby *Potentilla fruticosa* "Katherine Dykes" had been planted. This little hedge was a trifle taller than the wall, and might easily reach a height of 3 or 4 ft. if the owner should so decide. When I first saw it the hedge was generously spangled with hundreds of its pretty sulphur-yellow strawberry-like flowers. This wall, plus hedge, is a delightful and most practical plan. The hedge, pretty in its own right, both in or out of flower, softens any suggestion of starkness in the wall, whilst the wall gives strength to the boundary barrier, and at the same time frustrates the rude anti-social rituals of passing dogs, rituals which would soon poison whole patches of the little hedge. Small, low hedges can often make most useful and effective features in the layout of the garden, and hedges, if made of one or other of the forms and varieties of the shrubby *Potentilla fruticosa*, can be particularly attractive. Among the best of these are the sulphur-yellow "Katherine Dykes," "Jackman's Variety" with large buttercup-yellow flowers, and *Vilmoriniana* with silver-grey foliage and fine ivory-white blossoms, and they all reach a height of 3 or 4 ft. or sometimes more, or may be kept lower than that if necessary.

Lavender, of course, makes a delightful low hedge, and has the advantage of giving ample supplies of deliciously fragrant flower-heads, for drying and using for all sorts of pleasant purposes—in the making of potpourri, or much more simply for filling lavender bags for one's own linen cupboard, for contributing to church bazaars or sales of work, or as token Christmas presents. There are a number of distinct varieties of lavender to choose from, and perhaps the common Old English or Mitcham type, *Lavandula spica*, is as good as any, whilst *L. nana compacta* ("Hidcote Variety") is a true dwarf, with flower-spikes of a really fine deep violet tone. Unfortunately, a lavender hedge can not remain as compact as one would wish for ever and ever. Careful pruning back of the stems directly after flowering goes far towards inducing compactness, but pruning back into old woody stems is no good, and a time comes, eventually, when the only remedy is to discard the old straggly hedge, and start again with young specimens. Fortunately it is possible to prolong the orderly life of a lavender hedge by careful pruning for quite a good number of years, whilst a newly-planted hedge develops satisfactory proportions in a surprisingly short time. Most fortunately, too, bushy young lavender bushes for hedge-making—or re-making—are quite easy to raise. Side twigs

LITTLE HEDGES.

By CLARENCE ELLIOTT, V.M.H.

6 to 9 ins. long, pulled with a heel from a growing bush, stripped of all side-growths up to the topmost 2 or 3 ins., and planted with only those topmost few inches out of the soil, will root quite readily. The best time to put in such cuttings is early summer, and planted firmly 2 or 3 ins. apart in a nursery row, they should be well rooted by autumn, when they may be lifted and planted where they are wanted.

Rosemary (*Rosmarinus officinalis*) can make a first-rate small hedge, and for this purpose the ordinary common type which is most often found in cottage gardens is probably the most satisfactory, especially as it is the hardiest. There are several fine blue-flowered varieties of rosemary on the market, but some of them, at any rate, are

A flowering shrub which I feel quite certain would make a grand small to smallish hedge—though I have never actually seen it used in that way, is *Hypericum* "Hidcote". Although it naturally makes a fairly wide-spreading bush 4 or 5 ft. tall, and almost as much through, it would be easy to keep it trimmed in to half that width. In one shrub catalogue it is given as reaching a height—and a width—of 5 to 7 ft., though I do not remember having ever seen such giants even in the garden at Hidcote itself. However, there should be no difficulty in keeping a Hidcote hedge to as low as 3 or 4 ft. if that were desired. But the great beauty of *Hypericum* "Hidcote," apart from its pleasantly neat habit, is its astonishingly free-



flowering way of life, and its long-flowering season. From July until October the bush maintains a profuse crop of its big, rich golden blossoms, looking like splendid single roses of wonderfully solid texture.

But to return to rosemary varieties and their unfortunate lack of reliable hardiness in the average English climate. Hitherto I have been rather discouraged by this failing, having tried one or two, and lost them the first winter, whilst others which I have seen described and offered in nursery catalogues I funk'd buying, owing to unfortunate experiences with the others. Recently, however, I have come to the conclusion that there is no reason why I should not grow these lovely things merely because they are not hardy. Why should I not grow them as I grow several other tender plants—in pots, standing them out in a sunny spot in the garden for the safe summer months, and enjoy their flowering there, and winter them under cover, in my unheated greenhouse? One grows things like orange trees, the tender fuchsias, and geraniums in this way, so why not a few of the finer blue-flowered rosemaries?

At the last R.H.S. Show (Rhododendron), April 29, the plant which fascinated me more than almost anything else was *Fritillaria græca*. There were half a dozen or so specimens growing in a 6-in. pot. They stood, each about 18 ins. tall, with narrow grey-green leaves clothing the lower half of the erect stem, and twenty or so small pendant bell-flowers forming a blunt spike on the upper half of the stem. They carried such an extraordinarily heavy grey bloom that it was difficult to decide what the basic colour of the flowers beneath the bloom could be, though I came to the conclusion that it was prune colour. The colour of a dried prune before the skin has been broken.

Perhaps I admired its sombre colour and dainty habit in reaction from some of the more monstrous modern daffodils in the show. Odd how some daffodil-raisers seem to welcome and cherish some of their most uncouthly out-of-proportion productions. They seem to mistake exaggeration for improvement. And yet what truly beautiful new daffodils there are among the "monsthorrors"!

P.S.—The description of *Fritillaria græca* in the R.H.S. Dictionary of Gardening gives the flowers as solitary, so perhaps the species I saw at the R.H.S. was wrongly named.



ONE OF THE MANY CHARMING FORMS OF THE SHRUBBY POTENTILLA: *P. FRUTICOSA FARRERI*, A YELLOW-FLOWERED VARIETY. MR. ELLIOTT RECOMMENDS THE SPECIES FOR LOW-FLOWERING HEDGES WHICH ARE GIVEN SOME PROTECTION BY LOW WALLS.

Photograph by J. E. Downward.

not reliably hardy away from the milder areas of England. The erect-growing rosemary, "Miss Jessop's Upright," on the other hand, proved perfectly hardy in my garden in Hertfordshire, and is hardy with me now in my Cotswold garden, and this, with the habit of a small Irish yew, should make a wonderfully neat, small hedge, needing little or no pruning or trimming.

A SOLUTION TO EVERY GIFT PROBLEM.

THE gift of a subscription to *The Illustrated London News* is surely the ideal choice on the occasion of weddings and anniversaries of friends, relatives or business acquaintances at home or abroad. Fifty-two copies of *The Illustrated London News* together with the magnificent Christmas Number, will be a continuing reminder of the donor and provide twelve months of interesting reading and the best pictorial presentation of the events and personalities of the day. For readers in the United Kingdom the simplest way is to place orders with any bookstall manager or newsagent; or a cheque or postal order may be sent to our Subscription Department. For readers outside the United Kingdom we suggest the simplest method is to buy an International Money Order (obtainable at post offices throughout the world) and send this with your requirements to our Subscription Department.

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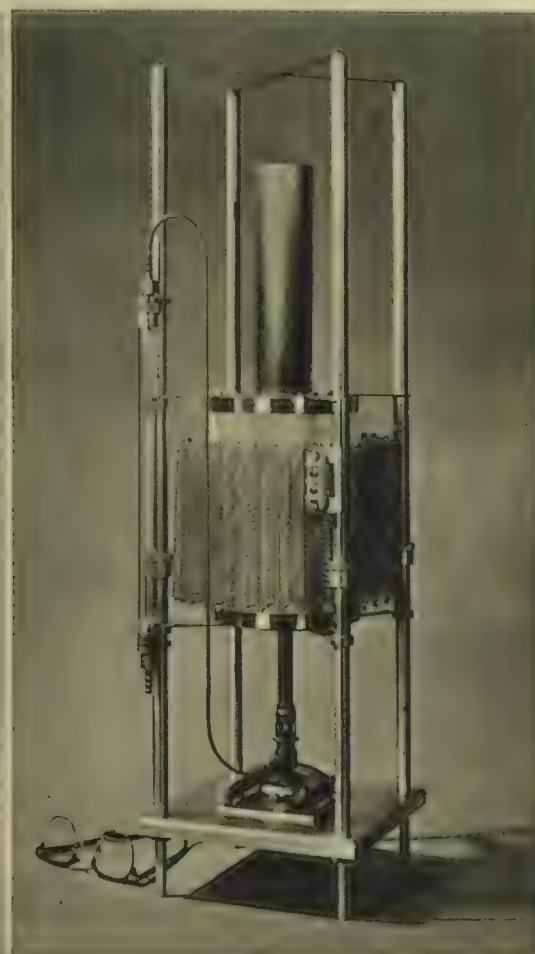
## TRANSISTORS AND SOLAR BATTERIES: USES FOR IMPORTANT MODERN ELECTRICAL INVENTIONS.



MORE THAN MEETS THE EYE: A TELEPHONE POLE CONTAINING A TRANSISTOR AMPLIFIER FOR WEAK SPEECH CURRENTS, A GAS CYLINDER AND THERMOPILE.



PRODUCED IN THE PHILIPS LABORATORY IN EINDHOVEN: A TRANSISTOR RADIO WORKED BY THE POWER FROM A THERMOPILE IN AN OIL LAMP.



POWER FOR AMPLIFICATION: A THERMOPILE HOUSED—WITH GAS CYLINDER AND BURNER IN A TELEPHONE POLE.



MAKING ELECTRICAL POWER FROM THE SUN'S LIGHT FOR TRANSISTOR AMPLIFIERS: A BELL SOLAR BATTERY (TOP), LINKED ALSO TO A STORAGE BATTERY.

Miniaturisation in the electronics industry has been much developed since the Second World War, and was greatly encouraged by the invention, in 1948, of the transistor by two Bell Telephone Laboratories scientists in the United States. Transistors have certain useful characteristics not possessed by the thermionic valve—in particular, they require much less power to operate than a comparable valve and much less room, some transistors being no larger than a shoe-lace tip. These qualities, together with the miniaturisation of other electronic equipment, have already made possible, for instance, the manufacture of pocket-sized radios powered by torch batteries and of smaller—and more easily concealed—hearing aids, using batteries the size of an old-fashioned 3d. bit. The low power consumption of transistors makes unconventional sources of power feasible. Above, we illustrate a transistor radio



AT THE TOP OF THE TELEPHONE POLE: AN ELECTRICIAN ADJUSTS A SOLAR BATTERY, SIMILAR TO THE ONE ILLUSTRATED TO THE LEFT.

powered by an oil lamp. The Bell company of the United States have developed a transistor amplifier for weak speech currents in long-distance telephone wires, the power for which is provided by a thermopile working from the heat provided by a burner connected to a long-lasting gas cylinder. Using transistors, it would be possible for radio receivers to obtain their power from radio or television transmitters in the nearby district, and the harnessing of wind power assumes a new importance. In the field of "flea power," as the power of smaller electrical currents has been called, the harnessing of solar light has been of considerable importance. The uses of miniature electronic equipment have been demonstrated in the very small American *Vanguard* satellite, which contains solar batteries and many sensitive instruments for measuring, and transmitting information of, conditions in its orbit.





## A PAGE FOR COLLECTORS.

By FRANK DAVIS.

### TWO EXHIBITIONS.

THERE must be many like myself who make a point of not looking at the catalogue of an exhibition of old paintings until after we have gone round once. This is not just a matter of sinful pride, setting oneself up against the wisdom of the compilers who, in the case of the sort of exhibitions discussed here, invariably take immense pains to verify their references and have at their disposal a formidable fund of experience. It is rather the contrary, testing out our own knowledge and, as often as not, discovering what we have long suspected—that we don't know as much as we ought. I wonder how many, confronted by Fig. 2 here at the current exhibition at Colnaghi's, were frankly puzzled, seeing in it something of the Dutch seventeenth century and allowing their imagination to stray even as far as the young Gainsborough. I dare say, had I spent a week or so over the problem instead of five minutes I might have found the correct answer—which seems easy enough now I know it. This is a Fragonard, but a Fragonard so near to realism that I suppose anyone might be forgiven if he failed to recognise it at first sight.

Yet there were two or three of the same sort, apparently inspired by Dutch or Flemish paintings, in the Royal Academy Winter Exhibition of 1949-50 "Landscape in French Art," which come vividly to mind in retrospect, so that in fact there are few excuses to be made by anyone who enjoyed that remarkable show. What happens is that one thinks of great men as invariably working in a particular manner and forgets greatness can also imply versatility. Fragonard is presumed to have visited Holland in 1769; he copied Rembrandt's "Night Watch," for example, and a man of his calibre would hardly have made a copy from anything but the original. It is reasonable, therefore, to assume that this landscape, and the two or three others which exist of a similar character were painted then, or immediately afterwards, while Dutch and Flemish pictures were fresh in his mind.

Another landscape, less distinguished but uncommonly engaging, will also be a puzzle (unless you are really expert in British painting), for the good reason that you do not readily connect Sir David Wilkie with the open air. This is a little picture, in oils on paper, and known since the artist's executors' sale in 1841, of his birthplace at Culter. It is so attractive that you find yourself wishing he had devoted more time to pure landscape and less to those immensely popular subjects of farmhouse interiors and blind-man's-buff which earned him so great a reputation.

There are numerous paintings by minor Italian Seicento artists whose names deserve to be far better known—Chiari, for example, and Cerquozzi—and one by not the least of Dutch seventeenth-century "Romanists" (as they were called in their native land)—an Italian landscape by Jan Asselyn, strangely foreshadowing those early

landscapes by the young Corot which are such delicate evocations of his stay in Italy nearly 200 years later. A superb little Claude is hung next to an imposing Tintoretto and, facing them, a large rather empty landscape with a clump of trees and a view to the sea, signed by a painter as unknown to me as I imagine he is to the majority—Johan Lagoor, active c. 1645-70. Only two other paintings by this rare and by no means inconsiderable artist appear to be recorded.

The annual exhibition of Dutch and Flemish Masters across the road at the Slatter Gallery—

There is a charming little romantic landscape by Gillis Van Coninxloo the Elder (1544-1607) in which the cool shade of an avenue of trees contrasts with brilliant sunshine on distant hills (Fig. 1). This was the Coninxloo—several of the same name occupy a line or two in the reference books—who played a part in the defence of Antwerp in 1585, escaped the "Spanish Fury" when the city was sacked and settled in Amsterdam. Then there are a pair of no less romantic views on the Rhine by that interesting man Jan Griffier, who was born in Amsterdam, made one reputation on the Rhine, and then another on the Thames, where apparently he lived with his family on a boat. It was evidently something more than just a river craft, for he made a voyage to Rotterdam in it, ran into a storm and was wrecked, losing all his possessions. But he soon acquired a new vessel, and settled in England for the rest of his life, dying in 1718.

No less agreeable is a picture by Rubens' contemporary Jacob Fouquier, who is remembered as a figure of fun by the French, who knew him as Jacques Fouquières, but who signed this painting of his more humble days (1617) by the simpler name. He began with unpretentious little landscapes, was employed by Rubens for portions of the latter's big compositions, and, in 1621, followed the great man to Paris. There he had an extraordinary success as a decorator and

began to have delusions of grandeur. Honours were showered upon him, he was given a title and was never seen without a rapier. Alcohol completed what pride had begun. He is best remembered for his contacts with the great, notably with Nicolas Poussin, who had been enticed to Paris from Rome in 1640 to decorate the Louvre. Upon him descended the indignant Fouquières, title, rapier and all, together with other official personages whom time has shown up as third- or tenth-raters (Simon Vouet was one). Poussin, though he made fun of Fouquières and the rest of them, soon grew tired of perpetual quarrels and returned to Rome. Fouquières took himself off, worked for the Elector Palatine and, in due course (1659), died in poverty—a sad case of a modest but genuine early talent and a swollen head. His teacher was Jan (Velvet) Breughel, whose "Calvary," a most impressive work, is going to the Melbourne Gallery, and has already been reproduced in *The Illustrated London News*. Among the more famous names is Peter Claesz, represented by two of his deceptively simple still-lives, and Nicholas Berchem, with a small panel of studies of sheep and goats.

I have just remembered two other paintings at Colnaghi's which must on no account be overlooked—the first, as sparkling a Guardi capriccio as that most endearing of Venetians ever painted. The second is one of these quiet formal classical landscapes, which just misses the distinction of Nicolas Poussin himself and which used to be credited to Gaspar automatically, largely because no one knew much—or bothered much—about minor French seventeenth-century painters. Nowadays Jean-François Millet, 1642-79—not to be confused with the more famous nineteenth-century Millet of "The Angelus"—has emerged from obscurity and the painting is confidently attributed to him.



FIG. 1. "THE AVENUE," BY GILLIS VAN CONINXLOO THE ELDER (1544-1607): IN THE 1958 EXHIBITION OF DUTCH AND FLEMISH MASTERS AT THE SLATTER GALLERY, ABOUT WHICH FRANK DAVIS WRITES IN HIS ARTICLE. (Oil on panel: 10½ by 17½ ins.)

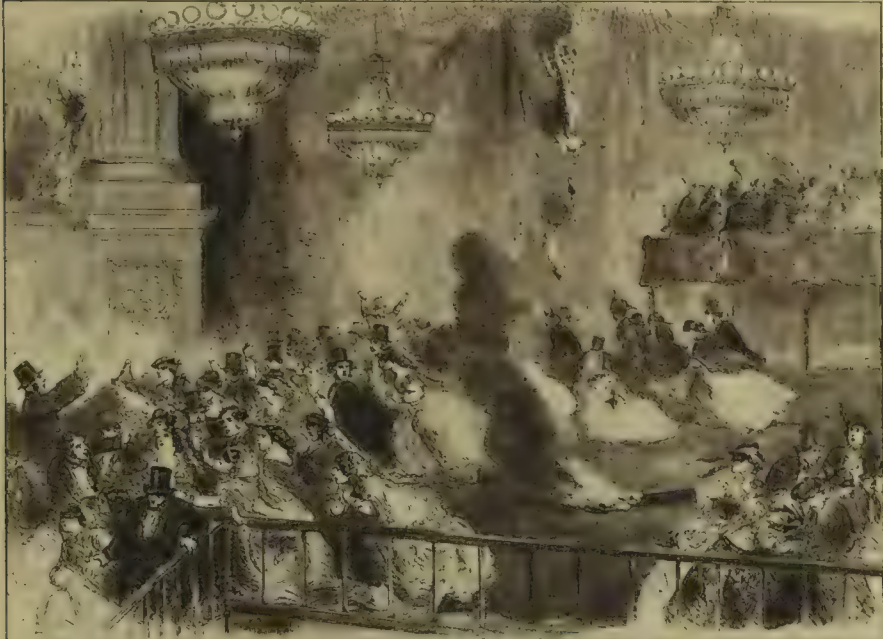


FIG. 2. "ANYONE MIGHT BE FORGIVEN IF HE FAILED TO RECOGNISE IT AT FIRST SIGHT": "LANDSCAPE WITH CATTLE SHELTERING FROM A SHOWER," BY JEAN-HONORE FRAGONARD (1732-1806)—ONE OF THE PAINTINGS IN MESSRS. COLNAGHI'S CURRENT EXHIBITION OF OLD MASTERS DISCUSSED HERE BY FRANK DAVIS. (Oil on paper on canvas: 12½ by 16 ins.)

this year in aid of the Invalid Children's Aid Association—maintains its customary standards and includes some remarkably attractive paintings by minor artists whose names will be wholly unfamiliar except to a very narrow circle of specialists—for instance, a still-life of tobacco in a crumpled piece of paper, a pipe, a length of burning twisted rope, and the warm, reddish-brown of a glass of beer, the froth still on it. The painter, Jan Jansz van de Velde (1619-63). Something for all tastes here; for highbrows can legitimately praise composition and tone values, while lowbrows, studying the height of the froth, can speculate as to just how many minutes the painter had to memorise his evanescent subject.



COVENT GARDEN'S CENTENARY: ENGRAVINGS OF 1856 AND 1858, AND MEMENTOES.



THE BURNING OF COVENT GARDEN THEATRE—FLIGHT OF THE MASQUERADERS: REPRODUCED FROM THE ENGRAVING PUBLISHED IN THE ILLUSTRATED LONDON NEWS OF MARCH 22, 1856.



THE DESTRUCTION OF THE SECOND THEATRE ON MARCH 5, 1856: THE BURNING OF COVENT GARDEN THEATRE—FROM AN ENGRAVING IN OUR ISSUE OF MARCH 15, 1856.



SKETCHED DURING THE VISIT OF QUEEN VICTORIA AND THE PRINCESS ROYAL: THE RUINS OF COVENT GARDEN THEATRE—AN ILLUSTRATION FROM OUR ISSUE OF MARCH 15, 1856.



"COVENT GARDEN THEATRE, TO BE OPENED THIS EVENING": THE "IMPOSING NEW OPERA HOUSE IN THE ITALIAN STYLE," FROM OUR ISSUE OF MAY 15, 1858.



A SCENE FROM MEYERBEER'S "LES HUGUENOTS": THE MUSIC COVER OF THE OPERA GIVEN AT THE OPENING PERFORMANCE OF THE NEW COVENT GARDEN THEATRE ON MAY 15, 1858.

ROYAL OPERA

COVENT GARDEN

General Manager  
Musical Director

Mr. NEIL FORSYTH  
Mr. PERCY PITT

SPECIAL MATINEE

THURSDAY, JUNE 20 at 2.30

THE RUSSIAN BALLET

LES SYLPHIDES

L'OISEAU DE FEU

LE CARNAVAL

A REMINDER OF THE IMPORTANT ROLE PLAYED BY BALLET IN THE HISTORY OF COVENT GARDEN: A POSTER FROM THE DIAGHILEV SEASON OF 1912.



WORN BY PATTI IN "LUCIA DI LAMMERMOOR": A MAGNIFICENT GOWN LENT BY THE LONDON MUSEUM TO THE ARTS COUNCIL'S COVENT GARDEN EXHIBITION.

On May 15 the Royal Opera House, Covent Garden, celebrated the centenary of the first performance in the present theatre—the third on the site. This occasion has been marked by the superb special production of Verdi's "Don Carlos." There is also to be a Royal Gala Performance on June 10. At the Arts Council Gallery, 4, St. James's Square, a small exhibition recording certain aspects of the history of Covent Garden (from which three exhibits are shown here) continues until June 4. "Last Wednesday morning"—to quote from *The Illustrated London News* of March 8, 1856—"the Royal Italian Opera House was totally destroyed by fire. So rapid was the work of destruction, that in a few hours from the breaking out of the flames nothing but the bare outer walls remained." At the time a *bal masqué* was being held in the Opera House and "while this revel was proceeding the calamity occurred which has robbed the musical world of its brightest shrine. . . . The company

had dwindled down to the last dregs," and the National Anthem was about to be played when the fire, which had broken out in the carpenter's shop, was first noticed. "Immediate alarm was taken by the whole house . . . the few remaining masquers rushed precipitately to the various entrances—of which the police, with ready presence of mind, took immediate possession. . . . There was something hideous in this sudden change from mad revelry to ghastly fear. . . . The ballet-girls and minor characters of the masque came flying from their dressing rooms." No one was seriously injured, but "the value of the property destroyed is something fabulous. . . . The valuable dramatic library . . . is gone. . . . The armoury . . . is wholly destroyed. In fact, nothing is spared." Two years later, however, we were able to write that "the new Covent Garden Theatre did actually open last Saturday night (May 15), thereby setting to rest the multitude of doubts, disputes, conjectures and speculations."



## PAINTINGS FROM THE NIARCHOS COLLECTION: A TATE GALLERY EXHIBITION.



"LES ALYCAMPS À ARLES," BY VINCENT VAN GOGH (1853-90): A PAINTING OF 1888 IN THE EXHIBITION OF PAINTINGS FROM THE NIARCHOS COLLECTION. (Oil on canvas: 36½ by 29 ins.)



"LA MOSQUEE À ALGER," BY PIERRE AUGUSTE RENOIR (1841-1919). SIGNED AND DATED, 1882, THIS WAS SOLD IN THE BIDDLE SALE IN PARIS LAST JUNE. (Oil on canvas: 19½ by 23½ ins.)



"PIETA": A SUPERB MASTERPIECE BY EL GRECO (1548-1614) WHICH WAS PAINTED IN ABOUT 1585-90. SIGNATURE IN THE CROWN OF THORNS. (Oil on canvas: 47½ by 57 ins.)



"DONNA JOAQUINA CANDADO": A PORTRAIT BY GOYA (1746-1828) NOT SHOWN IN THE AMERICAN EXHIBITIONS OF THE COLLECTION. (Oil on canvas: 40½ by 29½ ins.)



"L'ITALIENNE": A PORTRAIT OF ABOUT 1870 BY CAMILLE COROT (1796-1875) WHICH WAS IN THE EDWARD G. ROBINSON COLLECTION. (Oil on canvas: 28½ by 23½ ins.)

SINCE he started collecting in 1949 Mr. Stavros Niarchos, the Greek shipowner, has become known as one of the outstanding collectors of our time. The sixty-seven paintings which are to be seen at the Tate Gallery show the great wealth of his notable collection in Impressionist and Post-Impressionist masterpieces. The outstanding El Greco, and the Rubens and Goya portraits—both among the most recent acquisitions—form the nucleus of a small group of Old Masters which add much to the range of the collection. Recently all but four of the paintings now to be seen in London have been exhibited in America and Canada, and an earlier selection of paintings from the Niarchos Collection was published in *The Illustrated London News* of September 14, 1957. The Tate Gallery Exhibition, which has been arranged by the Arts Council, continues until June 29.

[Continued opposite.]



# RUBENS, CEZANNE, DEGAS AND VAN GOGH: PORTRAITS AND SELF-PORTRAITS FROM THE NIARCHOS COLLECTION.



"CEZANNE AU CHAPEAU MELON": A STRIKING SELF-PORTRAIT BY PAUL CEZANNE (1839-1906), WHICH WAS PAINTED IN 1883-85. (Oil on canvas: 26½ by 16½ ins.)



"SELF-PORTRAIT," BY SIR PETER PAUL RUBENS (1577-1640). THIS HAS RECENTLY BEEN ADDED TO THE NIARCHOS COLLECTION. (Oil on panel: 24½ by 17½ ins.)



"LE PERE TANGUY": A FAMOUS VAN GOGH PORTRAIT, OF ABOUT 1887, WHICH WAS FORMERLY IN THE EDWARD G. ROBINSON COLLECTION. (Oil on canvas: 25½ by 19½ ins.)

*Continued.*

The two artists most richly represented are Van Gogh and Renoir, there being seven paintings by Van Gogh and nine by Renoir. Among the four Cézanne's is the famous "The Black Clock." This is one of the considerable number of well-known paintings which Mr. Niarchos acquired last year from the collection of Mr. and Mrs. Edward G. Robinson. "Horsemen on the Beach" and "Tahitian Flowers," two of the five works by Gauguin, also come from this collection, as do the fine group of Degas pastels of dancers,



"HEAD OF AN ITALIAN YOUTH," BY EDGAR DEGAS (1834-1917). THIS WAS SHOWN IN THE ARTS COUNCIL'S DEGAS EXHIBITIONS IN 1952. (Oil on canvas: 9½ by 6½ ins.)

and the pair of delightful Boudin beach scenes. "Aristide Bruant aux Ambassadeurs," the impressive painting for one of Toulouse-Lautrec's most famous posters, is among four paintings by this artist. It was recently sold in the Lury Sale in New York. Bonnard, Delacroix, Gericault, Winslow Homer, Manet, Matisse, Modigliani, Pissarro, Rouault, Seurat, and Utrillo are among the other artists represented in this exceptional exhibition. There are also three Degas bronzes. [The photographs are by Messrs. Knoedler.]





## THE WORLD OF SCIENCE.



ACCORDING to Alfred V. Volpe, writing in the Bulletin of the International Oceanographic Foundation, for November 1956, marking or tagging fish is an old practice. He draws attention to Izaak Walton's note in "The Compleat Angler," written in 1653, about having heard that before his time fish were marked by having ribbons tied round their tails. Mr. Volpe suggests that this "was probably done more in a spirit of amusement than scientific research." He then traces the history of tagging. In 1852, Alexander Russel recorded that 500 young salmon were marked by means of plain silver wire and liberated "along the coast of England." Only three of these were recovered, one in the stomach of a codfish where all that remained was the vertebral column and the silver wire used in tagging. The first systematic fish-tagging was made by Charles G. Atkins, who tagged Atlantic salmon in 1872, at Bucksport, Maine.

During the sixty-four years that have elapsed since Atkins' days fish marking or tagging has become an essential part of fisheries research. The tools used have been improved and a great variety of markers or tags have been evolved, from rings to clip-ons, darts and internal magnetic tags, the latter inserted into the belly of the fish and recovered by means of magnets when the fish catch is being processed. The data provided by these methods have told us much about the rate of growth and migrations of fishes of many kinds.

Tagging, marking, ringing and banding of a variety of animals are mere variations of the same principle and represent applications of the methods used by Russel and Atkins. The best-known is the ringing of birds. In his "Bird Migration," A. Landsborough Thomson writes: "Very early cases are on record of the marking of odd birds in some primitive ways. The first attempt worthy of particular mention, however, is that of Lord William Percy, who in 1890 began marking young woodcock in Northumberland with rings inscribed with 'N' and the year: some interesting records were secured, in spite of the poor chances of getting returns from a distance." The first systematic ringing of birds was carried out by Mortensen in Denmark in 1899. The idea was quickly adopted for use in Germany and Hungary, and in this country by H. F. Witherby and Landsborough Thomson himself. Some of the modern refinements of studying animals by marking them are the feeding of flies with radioactive isotopes to plot their movements, painting the shells of snails, and putting radioactive rings on the tails of moles, plotting their underground movements by means of a Geiger counter.

One of the latest in this field of study is the banding or ringing of bats, which seems to have been begun in 1937 by L. Bels, who started bat-banding in the artificial caves in the limestone of southern Limburg. This work has been continued by P. F. van Heerdt and J. W. Sluiter, of the University of Utrecht. In 1952, Bels published the results of his fifteen years' bat-banding in the Netherlands, and from that year until 1957, van Heerdt and Sluiter have given us yearly accounts of their work. During that time they have banded 15,000 bats, belonging to twelve species.

The methods used are described in the latest of these publications: "During five days in December or January a team of 10-20 collectors goes out to inspect the sampling caves, and collect the bats visible at first sight. These bats are registered, ringed and set free immediately afterwards in the cave where they are found.

### BAT-BANDING.

By MAURICE BURTON, D.Sc.

The bats are dispersed over a passage length of many miles. They hang on the walls and ceilings of the corridors (mostly separately, sometimes in small clusters of 2-5 individuals) or hide in crevices, where they can only be found by close examination." This sounds almost like dealing with a sitting target, but bat-banding is not a sport for those suffering from claustrophobia, fear of heights or ladders, stiff joints and other physical defects. Nor do the bats always prove co-operative. Some are able to hide in the slenderest

species of bats, the fluctuations of local populations, longevity and, of course, their movements and migrations, if any. Much of the results are contained in tables of statistics, of interest mainly to the specialist. One item, always readily understood, is that the ages attained by five species of bats range from 10½ to 14½ years.

A good deal of bat-banding has been and is still being carried out in Britain also, by groups or isolated individuals. And here something is happening, which seems also to be happening in the Netherlands, to judge from the later publications by van Heerdt and Sluiter. The bats are being harried. Caves that have been used for years for hibernation are being exploited for their mineral resources, or are being used for storage, for the growing of mushrooms, as sights for tourists, or are being used as rubbish dumps of one kind or another. This is particularly true in the region of large towns or areas being newly-built over. It is the old story of the march of human progress interfering adversely with our wild life. Here, even the bats whom nobody actively wishes ill, for they normally interfere with no man but, like the fairies, carry on their beneficial work under cover of night, are being disturbed by man's activities.

There is also this new disturbance from banding, and the bats might well cry, in ultrasonic tones, naturally: "Preserve us from our friends." Disturbance of the winter sleep causes loss of body-weight, but the bad effects of bat-banding fall unevenly on the different species. Those most affected are species such as the horseshoe bats that hang freely and conspicuously from the walls and the ceilings. The two Dutch investigators have found a serious decline also in the mouse-eared bat in the sampling caves during the last twelve years. "In this species losses might be ascribed to ring mortality in particular. These bats, being bigger and stronger than those of the other species investigated, are more often recaptured with seriously injured forearms as a consequence of biting on their ring."

Continuing their summary, they remark: "... it cannot be denied that the banding activity in S. Limburg from 1937-1957 may be partly responsible for a considerable decline in the hibernating populations of at least three species which, taken together, supplied once about 50 per cent. of the total number of individuals living in the area. ... Taking into account the consequences of disturbing hibernating bats and the circumstance that the numbers of recapture-data of five species of *Myotis* and one of *Rhinolophus* have grown sufficiently for statistical treatment, the authors have decided to stop bat-banding in the caves of S. Limburg for all species, just as they have already stopped it for a number of species since 1955." They hope to continue the annual census in the hibernating quarters by trying to identify sleeping bats *in situ*, handling only those that already carry rings. In this way, it is hoped to limit disturbance, and to lead to a study of other features of the behaviour of the bats.

This must be one of the few instances in which banding or other marking of animals has resulted in a perceptible interference with their living. It may be that in due course a better method may be devised for the bats. Meanwhile, banding can doubtless be continued without serious ill-effects on most species by catching the bats on the wing outside their hibernacula, as in the pipistrelle shown in our illustrations, which was released after the operation.



CLOSE-UP OF THE PIPISTRELLE SHOWING HOW THE ALUMINIUM BAND IS FIXED TO THE FOREARM.



A PIPISTRELLE BAT CAUGHT ON THE WING IN A NET AND FITTED WITH A BAND ON THE FOREARM. BAT-BANDING IS ONE OF THE LATEST METHODS OF STUDYING ANIMAL BEHAVIOUR, ESPECIALLY THEIR MOVEMENTS AND MIGRATIONS, BY MARKING THEM.

Photographs by Jane Burton.

of crevices, not deliberately to spite those in search of them, but because they habitually use these inaccessible places for resting. All bats also have an almost inexplicable habit of suddenly changing their roosting-places as well as their hibernation quarters.

Some of the results achieved during these last twenty years have shed a considerable light on the ways of bats, although much of these results are not yet sufficiently conclusive to be effectively summarised in a brief space. They relate to the distribution and relative abundance of various



## SOME PERSONALITIES OF THE WEEK: PEOPLE AND EVENTS IN THE NEWS.



**PREMIER IN THE NEW MOROCCAN GOVERNMENT:**

**MR. AHMED BALAFREJ.**  
On May 12 the new Moroccan Government was sworn in at the Royal Palace in Rabat by King Mohammed V. The Prime Minister and Minister of Foreign Affairs is Mr. Ahmed Balafrej, who is one of the most moderate and pro-Western members of the Istiqlal. He is a man of great culture whose level-headedness and composure are almost legendary.



**AWARDED AN AERONAUTICAL GOLD MEDAL: SIR SYDNEY CAMM.**

The Royal Aeronautical Society's gold medal, the highest honour it can confer for work in aeronautics, was awarded in London on May 15 to Sir Sydney Camm, director and chief designer of Hawker Aircraft, for his "outstanding achievements in aircraft design and development." He has been primarily responsible for a long line of Hawker fighters, including the famous Hurricane.



**A NOTED PORTRAIT PHOTOGRAPHER DIES: MR. WALTER STONEMAN.**

Mr. Walter E. Stoneman, the portrait photographer, died on May 14 aged eighty-two. He had suggested to the National Portrait Gallery the scheme for a collection of photographs of eminent people, and many of the portraits in this collection were taken by him. His reluctance to photograph women was well known. He was made M.B.E. in 1948 and was a Fellow of the Photographic Society.



**ARMOURED WARFARE: THE LATE MAJOR-GENERAL D. H. PRATT.**

Major-General Douglas Henry Pratt, who won distinction in armoured warfare in the First and Second World Wars, died on May 14. In 1940 he played a successful part in a notably effective action to halt the German advance to Dunkirk. He later served in Washington. He joined the Tank Corps in 1916 and later commanded the 8th and 26th Battalions, winning a D.S.O. and an M.C.



**BRITAIN'S FIRST WOMAN BANK MANAGER: MISS HILDA HARDING.**

Miss Hilda Harding, who is forty-two, has been appointed Britain's first woman bank manager by Barclays Bank, which she joined in 1934 as a shorthand-typist. Miss Harding will take up her appointment when a new branch of Barclays Bank opens in Hanover Street, Mayfair, next December. Her pay is to be equal to that of a man with similar experience and qualifications.



**(Left.) A NOTED PORTRAIT PAINTER DIES: MRS. FLORA LION.**

Mrs. Flora Lion, the portrait painter, died on May 15. She had painted the portraits of many eminent people, and her painting was noted for its decorative emphasis and strength of colour. She had been trained at the Royal Academy Schools and in Paris. Usually she preferred painting women sitters.



**THE BRITISH DAVIS CUP TENNIS TEAM WHO DEFEATED BRAZIL AT EASTBOURNE: (L. TO R.) STANDING: R. BECKER AND R. K. WILSON. SITTING: M. G. DAVIES; MR. G. PAISH (CAPTAIN) AND W. A. KNIGHT.**

At Devonshire Park, Eastbourne, on May 16, Great Britain completed their defeat of Brazil by 5-0 in the Davis Cup-tie. The British team, who are now in the quarter-final of the European Zone, will meet West Germany as their next opponents at Scarborough, starting on June 5.

**(Right.) THE FIRST PREMIER OF THE SOUTHERN CAMEROONS: DR. E. M. L. ENDELEY.**

On May 15 the ministerial system of government came into force in the Southern Cameroons and Dr. Endeley, who is forty-two, became the first Premier. Dr. E. M. L. Endeley, leader of the Kamerun National Congress Party, was previously known as Leader of Government Business.



**(Right.) ELECTED AT NORTH ISLINGTON: MR. G. W. REYNOLDS.**

In the by-election at North Islington on May 15, caused by the death of Mr. W. Fienburgh, Mr. G. W. Reynolds retained the seat for Labour. In a 35.7 per cent. poll Mr. Reynolds, who is a local government adviser, gained a majority of 7461 over the Conservative. The I.L.P. candidate polled only 576 votes.



**(Left.) AWARDED A MEDAL FOR BRAVERY: MRS. E. M. MOSS.**

Mrs. Elsie May Moss, a widow, has been awarded a Binney Memorial Medal for bravery during 1957. She saved a woman neighbour who was being attacked by her husband, from whom she was living apart and who was armed with a knife. The medal is an award for civilian bravery in London.



**AFTER PRESENTING HIS CREDENTIALS: THE JAPANESE AMBASSADOR WITH HIS WIFE.**

Mr. Katsumi Ohno, the new Japanese Ambassador, presented his credentials to the Queen at Buckingham Palace on May 16. He succeeds Mr. Nishi, who left in November. Mr. Selwyn Lloyd was present at the Palace, and Mme. Ohno was received by the Queen.



**ON THEIR WAY TO BUCKINGHAM PALACE FOR THE STATE BANQUET GIVEN IN HONOUR OF PRESIDENT GRONCHI: SIR WINSTON AND LADY CHURCHILL.**

Sir Winston and Lady Churchill were among the guests at Buckingham Palace on May 13, when the Queen and the Duke of Edinburgh entertained the President of Italy and Signora Gronchi at a State Banquet on the first day of his State visit to this country. The banquet was held in the white and gold State Ballroom of Buckingham Palace.



**APPOINTED CHIEF NURSING OFFICER AT THE MINISTRY OF HEALTH: MISS KATHLEEN RAVEN.**

Miss Kathleen Raven has been appointed Chief Nursing Officer at the Ministry of Health as from July 1. She has formerly been Assistant Matron at St. Bartholomew's Hospital and Matron of Leeds General Infirmary. She succeeds Dame Elizabeth Cockayne.



## SCENES AT THE RECORD ENTRY ROYAL WINDSOR HORSE SHOW.



WINNER OF THE CHALLENGE CUP AND CHAMPIONSHIP IN THE TRADE AND AGRICULTURAL HEAVY TURNOUT, PAIRS OR TEAMS: MANN CROSSMAN AND PAULIN'S TEAM OF GELDINGS.



FIRST AND SECOND IN THE LADIES' OPEN JUMPING COMPETITION: MISS PAT SMYTHE, RECEIVING THE TROPHY FROM MR. GEOFFREY CROSS, CHAIRMAN OF THE SHOW.



RECEIVING THE CHAMPION CHILD'S PONY CUP FROM THE QUEEN: MISS GAY COATES ON MRS. COATES'S AND MR. DEPTFORD'S KAVORA MR. CRISP.

The Royal Windsor Horse Show, first of the season's classic occasions, opened on May 15 and continued on the following two days. There was a record entry of over 1100. On the opening day the hunter championship was won for the fourth year in succession by Mr. Selby's *His Grand Excellency*, ridden by Mr. T. Powell. On May 16 Miss Pat Smythe, riding Mr. Robert Hanson's *Flanagan*, won the ladies' open jumping competition. She was also second on Mrs. Edward Kidd's *Grand Mannan*. The evening session, when Windsor



WITH FLOODLIT WINDSOR CASTLE IN THE BACKGROUND: A GENERAL VIEW OF THE ARENA DURING THE MUSICAL RIDE BY THE HOUSEHOLD CAVALRY.



AT THE END OF THE ROYAL WINDSOR HORSE SHOW: PRINCESS MARGARET, WHO WORE A FUR COAT IN THE COLD WIND, SEEN APPLAUDING.

Castle was floodlit in gold and silver, was attended by the Queen, the Duke of Edinburgh and Princess Margaret. On the closing day, when the Queen attended the afternoon session with Princess Margaret, children's ponies were the centre of interest. The championship was won by Miss Gay Coates riding the five-year-old chestnut gelding *Kavora Mr. Crisp*. For the second year in succession the Queen presented the Queen's cup for Services Jumping teams to the Household Cavalry Training Squadron team.



## CHELSEA SHOW: INTERNATIONAL EXHIBITS AT A TYPICALLY ENGLISH OCCASION.



(Above.)  
A FRENCH EXHIBIT AT THIS YEAR'S CHELSEA SHOW: A WALLED GARDEN EXHIBITED BY THE FAMOUS FRENCH FIRM OF VILMORIN-ANDRIEUX, AND ERECTED BY WM. WOOD AND SON.

"CHELSEA," the Royal Horticultural Society's great Spring Flower Show, in the grounds of the Royal Hospital, opened on May 19; and was visited by H.M. the Queen privately on the evening of that day. As is customary, many records as to size and splendour were broken and the giant marquee, which bears the proud title of the world's largest, was full to overflowing. This Chelsea Show had a particularly international flavour; as, to quote only a few examples, the famous French firm of Vilmorin exhibited a French walled garden; a group of Dutch nurserymen staged the Dutch nursery scene we illustrate; the West German Horticultural Society exhibited greenhouse, stove and indoor plants; and the R.H.S.'s own exhibit was a "Japanese garden." The Show, which opened to the general public on May 21, was to remain open until 5 p.m., May 23.

(Right.)  
A DUTCH NURSERY GARDEN: A COMPLEX AND PLEASING EXHIBIT STAGED COLLECTIVELY BY A GROUP OF NURSERYMEN FROM THE BOSKOP AREA.



THE ONE ROCK-GARDEN, THAT BUILT BY G. G. WHITELEGG, IN THIS YEAR'S SHOW. THE DECREASE IN ROCK-GARDEN EXHIBITS IS PERHAPS A SIGN OF THE TIMES.



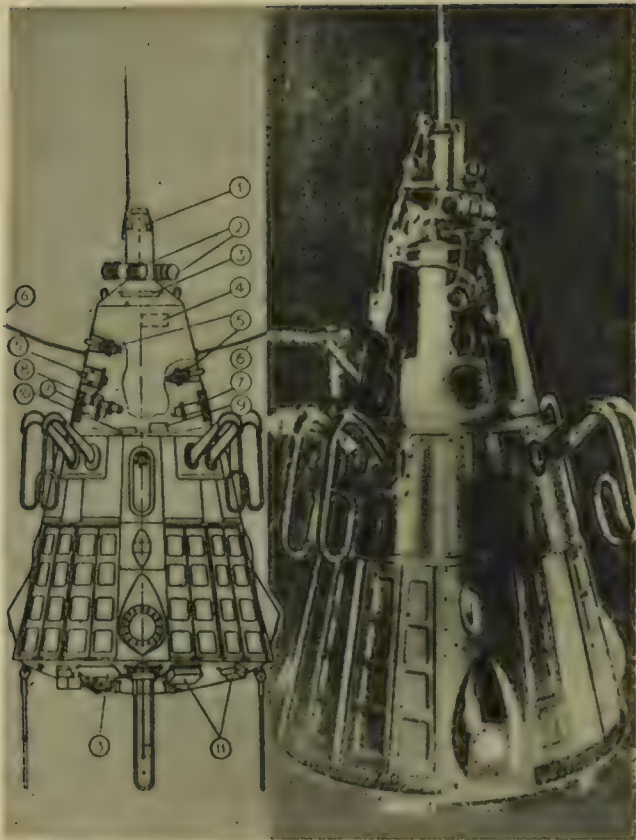
M. VILMORIN, WHO IS THE PRESIDENT OF THE FRENCH HORTICULTURAL SOCIETY, WITH HIS WIFE, EXAMINING HIS FIRM'S EXHIBIT—A JARDIN POTAGER—AT CHELSEA.



ONE OF THE HIGHLIGHTS OF THE SHOW: A "JAPANESE GARDEN" OF AZALEAS AND TYPICAL JAPANESE ORNAMENT, STAGED BY THE ROYAL HORTICULTURAL SOCIETY ITSELF.



FROM THE VERSATILE HELICOPTER TO *SPUTNIK III*:  
A MISCELLANY OF TECHNICAL NEWS.



THE LARGE NEW *SPUTNIK*: A PHOTOGRAPH AND DIAGRAM, SHOWING VARIOUS INSTRUMENTS DESCRIBED BELOW TO THE RIGHT, FIRST PUBLISHED IN THE RUSSIAN PAPER *PRAVDA*.

(Right.)  
A CHART GIVING  
DETAILS OF THE  
THREE *SPUTNIKS*:  
THE WEIGHT OF  
*SPUTNIK III* IS  
HUGE COMPARED  
WITH THAT OF ITS  
PREDECESSORS.

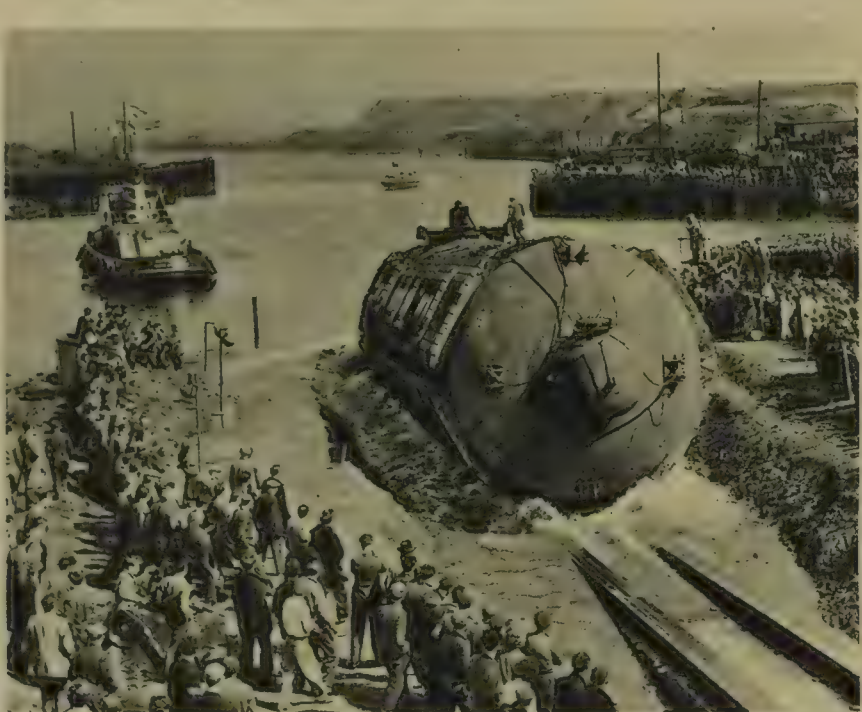
On May 15 Russia launched a third *Sputnik*. It is nearly three times as heavy as its predecessor, and is circling the earth once every 106 minutes at a maximum height of 1175 miles. The new satellite contains instruments for measuring and transmitting information of the conditions in its orbit. Shown in the diagram to the left are: (1) gravity measuring instrument; (2) instruments for measuring corpuscular radiation of the sun; (3) solar batteries; (4) apparatus to register photons in cosmic rays; (5) magnetic ionised monometers; (6) ionic traps; (7) electro-static fluxometer; (8) mass spectrum meter tube; (9) apparatus to register heavy nuclear particles in cosmic rays; (10) apparatus to measure the intensity of primary cosmic irradiation, and (11) apparatus to register the impact of micro-meteors.

	SPUTNIK I	SPUTNIK II	SPUTNIK III
LAUNCHED	• OCT. 4, 1957	• NOV. 3, 1957	• MAY 15, 1958
SIZE	• 23" DIAMETER	• 15 FEET LONG	• 11 FEET, 8 INCHES LONG
WEIGHT	• 184 POUNDS	• 1,120 POUNDS	• 2,972.48 POUNDS
ALTITUDE	• 560 MILES	• 1,056 MILES	• 1,167 MILES
SPEED	• 18,000 M.P.H.	• 17,840 M.P.H.	• 18,000 M.P.H.
ORBIT TIME	• 96.2 MINUTES	• 103.7 MINUTES	• 106 MINUTES
SHAPE	• SPHERE	• CYLINDER	• CONE
ANGLE TO EQUATOR	• 65 DEGREES	• 66 DEGREES	• 65 DEGREES
VISIBILITY	• NAKED EYE AND TELESCOPES	• NAKED EYE	• NAKED EYE
RADIO	• BEEPS	• BEEPS	• LETTER "L" IN MORSE CODE



BEATING THE SNOW AND FROST: A NEW ELECTRICAL HEATING SCHEME FOR EVERTON FOOTBALL CLUB BEING TESTED AT GOODISON PARK.

A heating system, consisting of electrically-heated wires below the turf, and claimed to be the first of its kind on a British sports field, is being installed at the Everton Football Club ground at Goodison Park, Lancashire. Snow and frost will thus not stop matches in future.



AN UNUSUAL LAUNCHING: A HEAT EXCHANGER TAKING THE WATER AT THORNABY-ON-TEES TO BE TOWED TO ESSEX.

The first of twelve heat exchangers for the Bradwell nuclear power station was launched into the River Tees on May 16 to be towed to the Blackwater Estuary, Essex. The exchanger is too large to be conveniently sent overland. It weighs 200 tons.



DURING THE CONSTRUCTION OF A RADIO BEACON NEAR THE NEW GATWICK AIRPORT: A HELICOPTER PREPARING TO LIFT A PIECE OF EQUIPMENT.

A helicopter assisted recently in the building of a radio beacon for the new Gatwick Airport, Surrey. Heavy parts of the upper section were carried to the top of the 80-ft.-high tower, and lowered into position. The half-ton beacon was brought by helicopter from Crawley.



THE HELICOPTER ABOUT TO LOWER A HEAVY PART OF THE UPPER SECTION ON TO THE 80-FT.-HIGH RADIO BEACON TOWER.





THE ABOMINABLE FOAM-MAN: THIS FIGURE, RESEMBLING SOME HORROR FROM OUTER DARKNESS, IS IN REALITY A LIFE-SAVER. A U.S. FIRE-FIGHTER COVERED WITH FOAM AFTER HELPING TO EXTINGUISH A BLAZING H-BOMBER DURING A DEMONSTRATION.

On May 17, during the U.S.A.F. celebrations of United States Armed Forces Day at Alconbury air base near Huntingdon, there was an impressive demonstration of fire-fighting equipment. It took fire-fighters, one of whom is seen here covered with foam, exactly four minutes to extinguish a blaze in an H-bomber. The exacting test of men and equipment was carried out on a B.45 bomber which had been soaked with 8000 gallons of fuel. The

fire-fighters used 11,000 gallons of extinguisher foam to put out the blazing inferno. The celebrations at Alconbury were held for three days, and on the last day, May 17, the *Sky Blazers*, a U.S.A.F. team based in West Germany, gave a display of precision flying in F/100 *Super Sabres*. On the same day the air base was open to visitors who were able to see the camp in which some 8000 Americans—5000 Army Air Force men and their families—live.





# THE WORLD OF THE THEATRE.

## FAREWELL AND HAIL!

By J. C. TREWIN.

"HENRY THE EIGHTH" is a play of farewells—Buckingham's to his life, Wolsey's to his greatness, Katharine's to the world. It is also a play of greeting: to the "high and mighty princess of England, Elizabeth," the new-born glory of the Tudors. At the Old Vic now it is a farewell to the First Folio: the thirty-sixth play in five years, a run that has been a joy to Shakespeareans. They will go on asking for more. It is right that in Shakespeare's London a theatre should be devoted to him; I hope that he will always be the Vic's first thought, even if, in seasons to come, we may expect some variation on the theme.

With Dame Edith Evans and Sir John Gielgud in the company, this "Henry the Eighth" is glorified indeed. The director, Michael Benthall, had one problem. This is the first revival since a treatment of the play that had become practically definitive. How then, tactfully, to vary it? Now, when we think of "Henry the Eighth," we think of Tyrone Guthrie: he directed the Stratford and Old Vic revivals in which he used a many-levelled set by Tanya Moiseiwitsch; revivals that we recall for their remarkable speed and cohesion, and also for the way in which Guthrie established the lesser people, chorus to a crowded scene.

True, the treatment could be capricious. Guthrie could never refrain from gumming on comedy. He could, surprisingly, lack a sense of occasion as in the use of the notorious sneeze—cut almost at once, I believe—with which someone stabbed into Cranmer's last oration. This aside, it was a production hard to follow. We waited anxiously to see what Benthall might do.

He has been extremely adroit. The new "Henry the Eighth" holds a nice balance between the processional play and the personal drama. There is enough magnificence, in costume rather than in setting, and we are allowed for once to observe that Fletcherian order of the Coronation. Mr. Benthall has transposed and telescoped cunningly. At the end, for example, he manages to keep most of the action in the gallery of the palace. The conspiracy against Cranmer is dealt with on the spot, and is followed by the tidings of Elizabeth's birth. The later crowd scenes on the Christening day are lopped altogether, and we do not miss them. Earlier, the text has been carefully watched. We lose the Prologue which speaks so hopefully of "two short hours" (I was sorry to miss the phrase, "how soon this mightiness meets misery," which is, as it were, the epigraph). Later, I noticed, Buckingham says informatively, "in the Field of the Cloth of Gold" instead of "the vale of Andren," and Norfolk takes care to add the names "Henry and Francis" to "the two Kings, equal in lustre."

We have no need to pursue textual matters. Mr. Benthall has made a manageable play of the loosely-knit chronicle, and his cast-list shines like the Field of the Cloth of Gold. At the première, it is true, the performance began alarmingly. Neither the King nor Katharine was at ease in the Council Chamber scene; and the King did not recover fully until half-way through the night. Moreover, the Buckingham scenes, which can be so moving, had here a plain routine treatment. Our hopes dimmed, but they glowed again when it was evident that Sir John Gielgud would lose nothing in Wolsey, and that Dame Edith would compose a memorable picture of Katharine's fading at Kimbolton.

I did feel at first that Sir John, in his superb voice, was over-speaking Wolsey, addressing the world as a public meeting. But he grew into the play, establishing the "scarlet sin" so firmly in

cunning and arrogance, in malevolent pride, that the last fall, "a bright exhalation in the evening" (I doubt whether one will ever forget Gielgud's tone in these words) had an astonishing impact.



SHE "ACTS ROSE WITH AN EMOTIONAL FORCE THAT EVEN THE VISUAL SHOCK OF HER DRESSES DOES NOT BLUR": MARGARET LEIGHTON AS ROSE (LEFT) WITH JEAN ANDERSON AS HETTIE IN A SCENE FROM TERENCE RATTIGAN'S NEW PLAY "VARIATION ON A THEME" (GLOBE).



IT "HOLDS A NICE BALANCE BETWEEN THE PROCESSIONAL PLAY AND THE PERSONAL DRAMA": "HENRY THE EIGHTH" (OLD VIC), SHOWING (L. TO R.) CARDINAL WOLSEY (JOHN GIELGUD); THE KING (HARRY ANDREWS) AND KATHARINE (EDITH EVANS) IN A SCENE FROM THE PLAY WHICH IS DIRECTED BY MICHAEL BENTHALL.

The final speeches were taken very slowly: the actor found in them every conceivable nuance. Tom Heslewood has said of the passage in which

the peers gibe at the fallen Cardinal, that, as it was done at the Lyceum with Irving, "you thought only of a crowd of jackals yapping round a fallen lion." One had something of this feeling at the Old Vic. Earlier, the Cardinal had been more of a fierce and dangerous lynx. But at the end it was certainly the lion dying.

After this nobly acted scene, we had Katharine's farewell at Kimbolton: the Queen in her smoke-grey draperies, her face waxen, already only half of this world, but still with the royalty to rebuke that clumsy messenger; still, to the last, "a Queen, and daughter to a King." It was here that Dame Edith showed what a great actress she is. As she slept during the "knell," we could see from the ecstasy in her face (it was as if we looked beneath her closed lids) that there passed before her the celestial procession, the "blessed troop . . . whose bright faces cast thousand beams upon me." This is the only way to indicate the Vision: I doubt whether we shall ever meet on the stage again "solemnly tripping, one after another, six personages clothed in white robes."

Dame Edith, then, and Sir John, have turned this "Henry the Eighth" into an experience we shall not readily lose. The passages that did not come off at the first night—two or three certainly did not—will develop with the run. It was a difficult opening (though one, I am sure, nobody who was there would willingly have forfeited), and I prefer to think of what the Council Chamber and Blackfriars scenes must become. Harry Andrews's Henry will gain in confidence; as it is, he is mercifully more than the conventional rough-and-bluff figure. Paul Daneman, Jill Dixon, and David Dodimead act well in a cast that, in the settings of Loudon Sainthill, now completes a five-year-plan that has been, for me, one of the most genuinely exciting experiences in my playgoing career. When we have such a theatre as the Old Vic, we ought to be proud of it; I hope that we are, in spite of fashionable cynicism.

At the beginning of this article I used the phrase, "Variation on a Theme." That is the title of Terence Rattigan's new play at the Globe: a variation on "La Dame aux Camélias" of Dumas fils, whose Marguerite has appeared on so many stages through more than a century. In the Rattigan drama she is the former Rose Fish from Birmingham, four times married and divorced, and living in a villa at Cannes among the dreariest high jinks of one form of Riviera society.

The parallels between this play and the Dumas are fascinatingly intricate; Margaret Leighton acts Rose (whose life, in Buckingham's phrase, is "spann'd already") with an emotional force that even the visual shock of her dresses does not blur; and Sir John Gielgud's production is just and true. It is not the best Rattigan, but its craftsmanship is so exact that no one could withhold admiration for it—except our *avant-garde* dramatists who are content to bang down their work in a casual, sloppy sprawl. Rattigan, moreover, can write.

There is another well-managed play—written with a singular gentleness—at the Birmingham Repertory Theatre where, incidentally, Miss Leighton was bred. (How well she manages the local accent!) John Patrick's "The Curious Savage," contrasting the allegedly sane with the allegedly "irresponsible," has a quiet delicacy, and it is produced with impeccable art by Bernard Hepton. Mr. Hepton followed Douglas Seale (now at the Old Vic) as the Repertory director of productions: Sir Barry Jackson's theatre is, as ever, fortunate.

### OUR CRITIC'S FIRST-NIGHT JOURNAL.

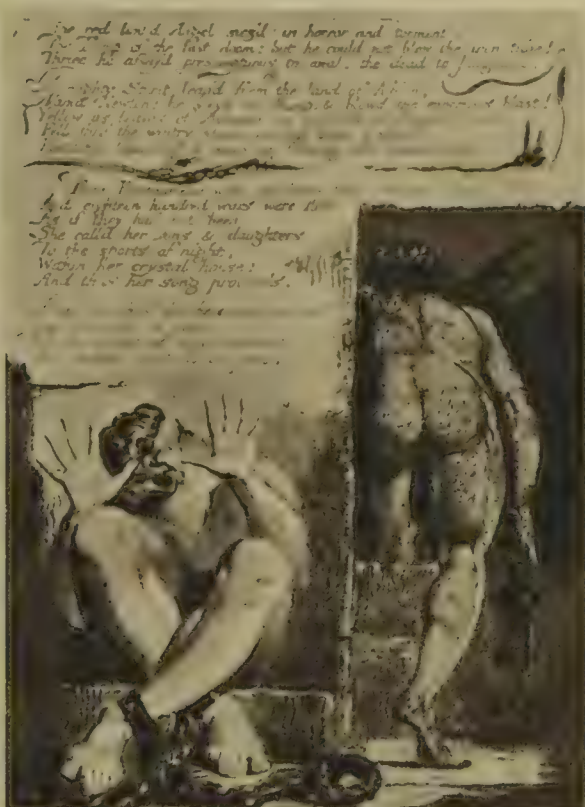
- "THE THREE SISTERS" (Sadler's Wells).—The Moscow Art Theatre company. (March 16.)
- "THE BIRTHDAY PARTY" (Lyric, Hammersmith).—Strange happenings in a seaside boarding-house. Beatrix Lehmann and John Slater in a new play by Harold Pinter. (March 19.)
- "THE HAMLET OF STEPNEY GREEN" (Oxford Playhouse).—Work by a new dramatist, Bernard Kops. (March 19.)
- "UNCLE VANYA" (Sadler's Wells).—Chekhov's play is the third of the Moscow productions. (March 20.)
- "THE DOCK BRIEF" and "WHAT SHALL WE TELL CAROLINE?" (Garrick).—John Mortimer's double bill transferred from Hammersmith. (March 20.)
- "THE TROUBLED PAST" (Sadler's Wells).—A modern Russian play by the Moscow company. (March 21.)
- "FLESH TO A TIGER" (Royal Court).—English Stage Company production. (March 21.)
- "VERDICT" (Strand).—Agatha Christie's latest. (March 22.)



## HIGH PRICES AT SOTHEBY'S: OUTSTANDING ITEMS SOLD DURING AN EVENTFUL WEEK.



ONE OF THE PLATES IN "THE SONG OF LOS" WHICH WAS IN A LOT OF THREE BLAKE FIRST EDITIONS BOUGHT AT SOTHEBY'S ON MAY 19 BY A NEW YORK DEALER FOR £23,000.



AN ILLUSTRATION FROM "EUROPE A PROPHECY," THE SECOND OF THE THREE WILLIAM BLAKE ILLUMINATED BOOKS SOLD FOR £23,000.



"THE VIA CRUCIS": ONE OF THE LARGE MINIATURES FROM THE DE LISLE HOURS—A FOURTEENTH-CENTURY ENGLISH MANUSCRIPT SOLD FOR £8800.



BOUGHT BY A LONDON DEALER FOR £7500: A SUPERB ENGLISH ROMANESQUE WHALE'S BONE PORTABLE ALTAR DATING FROM THE SECOND QUARTER OF THE TWELFTH CENTURY. IT WAS IN SOTHEBY'S SALE ON MAY 16. (Length, 9 ins.)



BOUGHT ON BEHALF OF THE NATIONAL GALLERY FOR £7200: A LARGE ALTARPIECE BY G. B. PITTONI. (Oil on canvas: 87½ by 61½ ins.)



SOLD FOR £5700 ON MAY 16: A BEAUTIFULLY CARVED HISPANO-ARABIC IVORY BOX DATING FROM THE TENTH CENTURY. (Height, 4½ ins.)



A RECORD AUCTION PRICE FOR CHINESE JADE: A PAIR OF SUPERB EARLY MING GREY-GREEN JADE RECUMBENT HORSES WHICH FETCHED £9000 IN THE SALE ON MAY 13. (Length of each horse, 10½ ins.)

Messrs. Sotheby's, the London auctioneers, started an eventful week of important sales on May 13, when the pair of magnificent Ming jade horses were sold for the record price of £9000 in a sale of Chinese Ceramics, Jades and Works of Art. On the following day the large Pittoni altarpiece shown here was bought on behalf of the National Gallery. It was in a sale of "Fine Old Master Drawings and Paintings," which realised a total of over £60,000. On May 16 the Romanesque portable altar and the Hispano-Arabic

circular box were in a mixed sale of Works of Art and Furniture. Realising a total of £65,400, this was the outstanding sale of its kind held by Sotheby's since the war. On May 19 it was the turn of the book department with the sale of Western and Oriental Manuscripts, which included the De Lisle Hours. Immediately following this was the sale of illuminated books from the collection of the late Mrs. William Emerson, a painting and water-colours by William Blake, in which fifteen lots realised a total of £44,310.



# FROM AUSTRALIA TO LONDON: A MISCELLANY OF NEWS RECORDED BY THE ROVING CAMERA.



(Left.) BEING SET UP IN THE GROUNDS OF THE UNIVERSITY OF TECHNOLOGY IN SYDNEY: THE ALREADY COMPLETED DOME OF THE SOLAR FURNACE.

Advances in applied physics over the last decade have created urgent demands for metals and alloys that can function at temperatures undreamed of twenty years ago. Because conventional methods of testing these metals and alloys are unsatisfactory, Sydney scientists are planning to use concentrated heat from the sun itself.

(Right.) AN AUSTRALIAN SOLAR FURNACE TO AID SCIENCE: A PILOT MODEL OF THE FURNACE ALREADY WORKING AT BROKEN HILL, N.S.W.



IN THE ROYAL AIR FORCE CHURCH—ST. CLEMENT DANES, LONDON: A CARVED SQUADRON BADGE BEING LAID IN THE FLOOR BY ONE OF THE BADGE-CARVERS. Over 700 R.A.F. badges, carved in slate, are to be laid in the floor of St. Clement Danes, London, the Royal Air Force church. The first of the badges was laid by Miss M. Whiteman, one of those engaged in carving the badges, on May 19. (A double-page colour illustration of R.A.F. squadron badges appeared in our issue of April 26.) The restoration of St. Clement Danes, which was badly damaged in the war, is hoped to be complete by the autumn.



SHOWN BY THE OCEANOGRAPHIC INSTITUTE OF THE MONACO MUSEUM AT THE BRUSSELS EXHIBITION: A MUMMIFIED FISH *LATES (LATUS) NILOTICUS*, WHICH WAS FOUND IN THE RUINS OF THEBES, AND DATES FROM 1000 B.C.



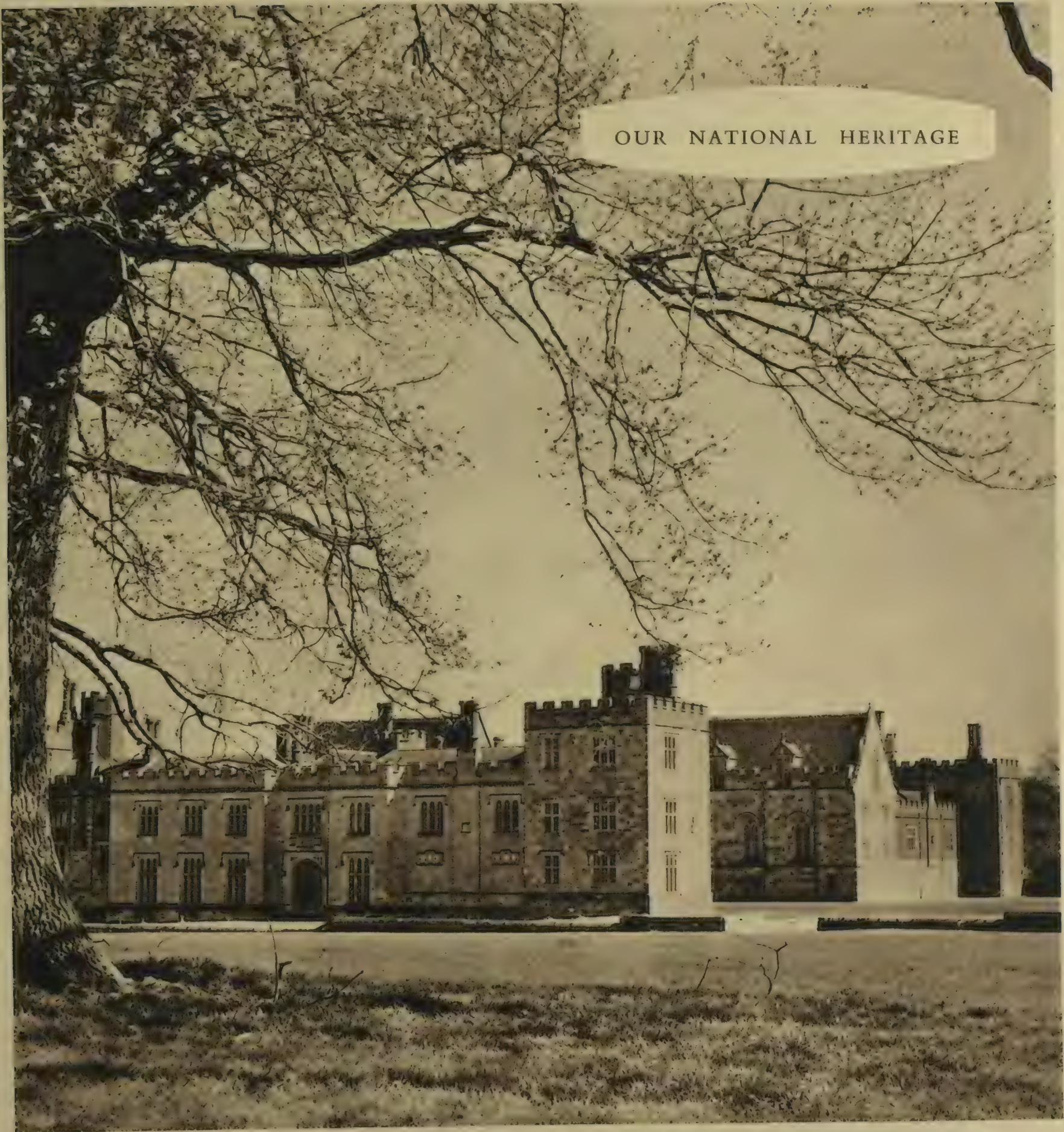
AT THE RUNNYMEDE MEMORIAL, EGHAM, SURREY: THE ANNUAL MEMORIAL SERVICE ON MAY 13 FOR MEMBERS OF THE COMMONWEALTH AIR FORCES KILLED IN WORLD WAR II, WHILE FLYING FROM U.K. AND EUROPEAN BASES, WHO HAVE NO KNOWN GRAVE.



REHEARSING IN LONDON: THE CITY OF WELLINGTON HIGHLAND PIPE BAND, FROM NEW ZEALAND, WHICH RECENTLY BEGAN A THREE-MONTH TOUR OF BRITAIN. DURING THEIR TOUR, THE BAND WILL BE VISITING SCOTLAND.



## OUR NATIONAL HERITAGE

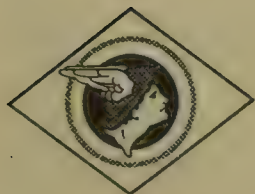


SOMETIME about 1340 an eminent Londoner went out to Kent and built himself a handsome mansion. The Great Hall in which he dined with his friends is probably the finest of the 14th Century. But it is not for this alone that people travel to Penshurst Place today. The later additions to the building, beautifully mellowed by time; the art treasures and other links with the illustrious Sidney family; the formal gardens and ancient trees and friendly Kentish landscape—all make your journey to Penshurst a memorable pilgrimage.

The perfect companions for seeing Britain are the new National Benzole road maps and "Our National Heritage" travel book. The road maps are on sale, 1/- each, at National Benzole 'solus' garages and filling stations. "Our National Heritage", a survey of the British scene in words and pictures, is introduced by John Moore and contains 115 pages of photographs, miniature maps and descriptive text. Published by Phoenix House in co-operation with the National Benzole Company Ltd., it is on sale at all bookshops, price 12/6d.



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# GO SUPER NATIONAL BENZOLE



## NOTES FOR THE NOVEL-READER.

## THE NOVEL OF THE WEEK.

FACED with a new book by an invariably stimulating writer, one should certainly want to read it; and wanting not to seems both ungracious and peculiar. Yet "The Conscience of the Rich," by C. P. Snow (Macmillan; 15s.), inspired me with deep recalcitrance at the outset. I think for two reasons, closely related. First, it is about the long-familiar Charles March, who renounced wealth and worldly fame to become a G.P.; his story has been so often mentioned that I had lost appetite. And then—the curtain discovers Lewis Eliot sitting his Bar finals, all over again. In short, the volume is out of place; the author observes in a note that it should come second. As a result, he adds, "the complete design of the sequence has been a little obscured." Perhaps it has, to more acute readers. For my part, I was doubtful of understanding this single phase: more doubtful than with any other.

Yet it is quite as absorbing; having got over the recoil, one can't put it down. Charles March comes of an eminent Anglo-Jewish banking clan. He is the adored son of a full-time "character," known as Mr. L. In 1927 he is called to the Bar. Mr. L. himself was "too shy and anxious" to do anything but retire young and coddle his eccentricities; all the more, he yearns to succeed by proxy. But Charles has a complex of reasons for reneging. First, an arrogant form of Mr. L.'s diffidence. Then rancour against his origins; as a Jewish lawyer he would be "one of the gang." And finally, a "sick conscience"; he is ashamed of privilege, and intent on a "good life." Which impels him to break his father's heart by stages. That Charles should throw up the law after a maiden triumph is far more distressing to Mr. L. than his daughter's marrying a Gentile. Still, it is only a blow; that he should commence medical student at twenty-five, on a plea of "usefulness," is downright insulting. Mr. L. retorts by not giving him £40,000 on his marriage—especially as he disapproves of Ann Simon. Indeed, she is secretly a Party member. Five years later, the crypto-Communist Note prepares to blacken Uncle Philip, the politician, on dishonest grounds. This was Ann's doing, and could be stopped. But Charles won't ask her to stop it.

What baffled me were the undercurrents. Is the main theme "possessive love," or is it the *patria potestas*—something quite different? Was Charles, beneath all his pain, principle and indecision, simply gunning for Mr. L.? Anyhow, one can't like him much; and Mr. L. might have been more endearing in other hands. But the spectacle and debate are fascinating.

## OTHER FICTION.

"Strangers," by Albert Memmi (Elek; 13s. 6d., translated from the French by Brian Rhys), presents another struggle. The narrator, a Tunisian Jew, has returned from Paris with a medical degree and a French wife. Marie is a fair, northern girl; though now a free-thinker like himself, she was bred a Catholic; and to him she is freedom and victory incarnate. He left Tunis as an angry young man, but still it is half his being; now he has come back with the other half. There will be no "amputation." And if he cares to relax a little, to indulge the pull of sentiment and custom, it will be no defeat.

In this honeymoon with the past, he is apt to forget Marie. And then he finds she is getting desperate. His intrusive family repels her. His town strikes her as ugly and second-rate. All he used to reject in his *milieu* she condemns flatly. This he can't bear; he feels it as personal abuse. Marie is, indeed, half his being—one-half of his double mind; and now he is fighting each in turn. When they have a boy, there is the problem of circumcision. A kind of answer appears. But they can't go on. Intense and graphic; and one feels warmly for the narrator.

In "I Thank A Fool," which is by Audrey Erskine Lindop (Collins; 13s. 6d.), the narrator, Harriet, has been engaged by a gentleman-farmer in Shropshire as a companion to his wife. Yet Liane is not old, or crippled; she is a "gossamer, pastel, fairy thing," with the intuition of a seraph and the frankness of a small child. Why the companion, then? As it turns out, to control the fugues. For she is constantly making off, seeking the Irish hilltop where she ran barefoot. Some just call her bats; and when Harriet has fallen for her employer (a woman's hero to the back teeth) she can easily see her charge as an affliction. . . . Perfect for what it is.

From "The Chinese Bell Murders," by Robert van Gulik (Michael Joseph; 13s. 6d.), it appears that China invented the "whodunit"—Judge Dee, its pet Sherlock Holmes, being a historical figure of the T'ang dynasty. In Chinese fiction he has usually to deal with three or four crimes at once. So here we have three cases drawn from old Chinese plots, and told continuously, in the setting of his debut as magistrate of Poo-yang. First, a rape-murder; then monkish villainies at the Temple of Boundless Mercy (semi-comic, with a political tinge); then a ghastly feud of long standing. The author is a Dutch diplomat. And now we want more. K. JOHN.

## BOOKS OF THE DAY.

## FROM THE INDIAN MUTINY TO A REVIEW OF 1957.

HOW remarkable were mid-Victorian women, in their courage and their tenacity, their capacity both to accept and to ignore, to march through the most shattering situations as through a drawing-room! The women of our generation accomplish just as much—a good deal more, indeed—but they do it by putting on trousers and taking up tommy-guns, thus becoming something other than they were before challenged by catastrophe. Not so the mid-Victorian ladies besieged in the Lucknow Residency during the Indian Mutiny. These remained essentially and imperturbably the same—well-brought-up ladies who would ignore, so far as they could, such little contrefempts as shot and shell demolishing the rooms in which they sat sewing. Thus, I cordially recommend "Journal of the Siege of Lucknow" (Constable; 15s.), the diary of Mrs. Maria Germon, kept throughout the siege and now edited by Michael Edwardes. They were nearly all gloriously unafraid. True, Miss Nepean "had a violent sick headache from the fright," but she does not seem to have acquired much kudos from this circumstance. They were also as tough as their neat little boots. When their husbands were killed, or their babies died of dysentery or cholera, they "looked out their mourning," and got on with the job. "We went to bed in peace," writes Mrs. Germon, early on in the siege, "Charlie with his double-barrelled gun loaded with a charge of shots by his bedside. . . . My weapon is the Afghan dagger—just suited to me as not being too large or heavy for me." Life went on. The ladies called on one another. They bathed their "little doggies." They were amused by the tricks of Dr. Fayrer's elephant. They went to church twice on Sundays and had prayers read by a chaplain on week-days, even when "church" was one of the battered rooms of the Residency itself. They enjoyed a glass of port wine or of "indifferent champagne," and had "a little music" sometimes in the evening. But day by day Mrs. Germon notes in her diary: "Poor Sir Henry (Lawrence) died in the morning. . . . Poor Mr. Polehampton was hit in the body by a musket shot. . . . Poor Captain Francis this night had one leg taken off and the other shattered by a round shot. . . . In the evening Mr. Harris had five funerals. . . . In the evening Mr. Harris had nine funerals." Is there, perhaps, a touch of acerbity in the note: "Mrs. Boileau fancied her child had cholera so we were kept awake the greater part of the night?"

Indeed they were tough, and the only time that the ladies, at any rate, burst into anything like loud lament was at the discovery of "light infantry" (lice) in their hair. They also had the Victorian's sound sense of property. I make no apology for quoting at length one of Mrs. Germon's later entries, as she was preparing to leave—very little baggage was allowed—after the relief of Lucknow: "I put on four flannel waistcoats, three pairs of stockings, three chemises, three drawers, one flannel and four white petticoats, my pink flannel dressing-gown skirt, plaid jacket, and over all my cloth dress and jacket that I had made out of my habit—then tied my Cashmere shawl sash-fashion round my waist and also Charlie's silver mug, and put on a worsted cap and hat and had my drab cloak put on the saddle. I forgot to say I had sewed dear Mother's fish-knife and fork in my pink skirt and had put a lot of things in the pocket of it. I had also two under-pockets, one filled with jewellery and cardcase, the other with my journal and valuable papers. . . . Valiant and estimable Mrs. Germon! How could one travel without one's cardcase?"

There is little affinity between Mrs. Germon's journal and the subject of "The Royal Albert Hall" (Hamish Hamilton; 25s.), a fully-documented account by Ronald W. Clark. "It looks," said Queen Victoria on one occasion, "like the British Constitution." The history of the Albert Hall has been as tangled, as illogical, and as violently contested as that of the British Constitution itself—and these are qualities which the Queen by no means foresaw, however much she may have been aware of the early controversies. The Hall has witnessed triumphs and absurdities, from the singing of Patti to Albert Edward, Prince of Wales, dressed up as a Red Indian at the Savage Club Ball of 1883; from historic political meetings

to the "conversions" of Miss Aimée McPherson. This is a good story, well told.

Lastly, I will mention another couple of books of reference. The R.A.C.'s "Guide and Handbook—1958" (8s. 6d. to members, 12s. 6d. to non-members) is impressive. It contains, say its compilers, a million words, and although very few of those who buy it will find themselves needing all of them, it is nice to know they are there. The 64-page atlas is useful, as well as the maps of towns and the information given about them.

The "Britannica Book of the Year 1958" (Encyclopædia Britannica Ltd.; from 5 gns.) gives, of course, the principal events of the year 1957. I cannot think of a more valuable gift for any writer on, or student of, world affairs. (But I wonder why the resignation of Sir Anthony Eden is described as "unexpected"?) E. D. O'BRIEN.

## CHESS NOTES.

By BARUCH H. WOOD, M.Sc.

BRITISH chess enthusiasts have an insatiable appetite for bizarre openings; that has been amply demonstrated by the intense interest shown in articles of mine, here and elsewhere, on Dremer's Blackmar Gambit (1. P-Q4, P-Q4; 2. P-K4 ?) and Thompson's "Hippopotamus" opening, characterised, whether adopted by Black or White, by the moves P-KB3, P-KKt3, Kt-KR3, Kt-B2, P-K3, P-QB3, P-Q3, B-K2, Kt-Q2, P-QKt3 (the player groups his pieces behind a third rank barrier of pawns). Three years and more after writing about these openings, I am still receiving letters about them.

Here is a new opening of the "queen" variety, "made in the U.S.A." Robert Durkin, a well-known Middle West player, has been experimenting with 1. Kt-QR3. Here are two of his wins with it, against quite redoubtable opponents in the U.S. Open Championship.

DURKIN White	FUSTER Black	DURKIN White	FUSTER Black
1. Kt-QR3	P-Q4	5. B-K2	Castles
2. P-KB4	Kt-KB3	6. Castles	P-B4
3. P-K3	P-KKt3	7. P-Q3	Kt-B3
4. Kt-B3	B-Kt2	8. Q-K1	P-Kt3

This opening has become, in effect, a Bird's Opening, with White's QKt unusually placed. It is interesting to note that 8 . . . Kt-QKt5 by Black, normally a rather troublesome sortie for White if he has developed his QKt to B3, is harmless here because his QBP is protected!

9. P-B3	B-QR3	13. P-Q4	B×B
10. B-Q2	Q-Q3 ?	14. Q×B	P-B4
11. P-K4	Q-Q2	15. P×P	P×P
12. P-K5	Kt-K1	16. B-K3	P-B5

The only alternative to 16 . . . P-Q5; 17. QR-Q1. 18. Kt-B2 Kt-B2 20. Kt(B2)-Q4

20. . . .	P-K3	25. P-Kt5	B-B1
21. P-KR3	Kt-B3	26. P-KR4	P-QR4
22. P-KKt4	Kt×Kt	27. P-R5	Kt-R3
23. Kt×Kt	K-R1	28. Kt-B3	B-B4
24. KR-Q1	B-R3	29. Kt-Q4	B×Kt

Black's misguided "tempting-on" manoeuvre of moves 24 and 25 leads, by easy stages, to his downfall; he is grievously short of manoeuvring space on the king's wing in the finale. If White's victory can not be traced directly back to the opening; well, how often can any win be traced to the opening? Perhaps once in a hundred games. Clearly, as an opening, 1. Kt-QR3 is sound and playable. I don't suppose Durkin himself would claim it to be better than 1. P-K4 or 1. P-Q4 . . . !

30. B×B	K-Kt2	35. K-B3	Kt-B4
31. K-Kt2	Q-B3	36. B×Kt	Q×B
32. Q-B2	P-R5	37. Q×Q	R×Q
33. R-KR1	R-K1	38. R(Q2)-R2	R(B4)-B1
34. P-R3	QR-B1	39. P×P	P-R4

Clearly 39 . . . P×P would allow mate in three; and 39 . . . K×P; 40. R-R6ch would be almost as bad.

40. P(Kt5)×P e.p.	K×KtP	43. R(R2)-Kt2	R-Kt1
41. R-KKt1ch	K-B2	44. P-R7	Resigns
42. R-Kt7ch	K-B1		

DURKIN White	COLLINS Black	DURKIN White	COLLINS Black
1. Kt-QR3	Kt-KB3	18. K-R1	Kt-K2
2. P-KB4	P-Q4	19. P-Kt4	P-B4
3. Kt-B3	P-KKt3	20. P×P e.p.	B×BP
4. P-K3	B-Kt2	21. Q-Kt3	P-QR4
5. B-K2	Castles	22. P-B4	P×P
6. Castles	P-B4	23. B×BPch	K-R1
7. P-B3	Kt-B3	24. B×RP	Q-B3ch
8. P-Q4	Q-Kt3	25. Q-Kt2	Q×B
9. Q-K1	B-B4	26. B×R	R×B
10. P×P	Q×BP	27. R×B	B×P
11. Kt-QKt5	QR-Q1	28. Q×P	Kt-Q4
12. Kt(Kt5)-Q4	B-B1	29. Kt-Q2	Q-Q6
13. Q-R4	P-QR3	30. R-B7	P-Kt4
14. B-Q2	Kt-K5	31. P-K4	Kt-B3
15. Kt-KKt5	Kt×Kt	32. R×Kt	Q×Kt
16. P×Kt	P-K4	33. QR-KB1	R-KKt1
17. Kt-Kt3	Q-Kt3	34. R-B7	Resigns



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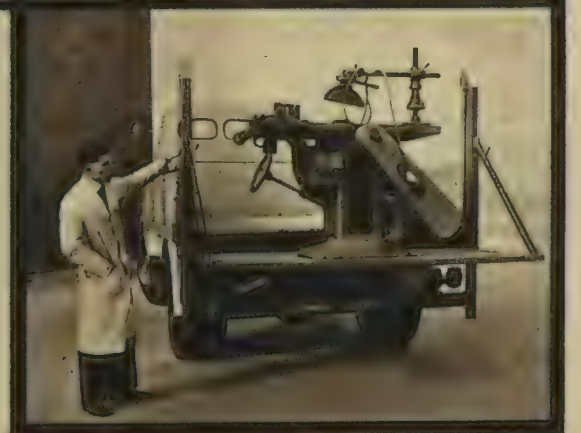
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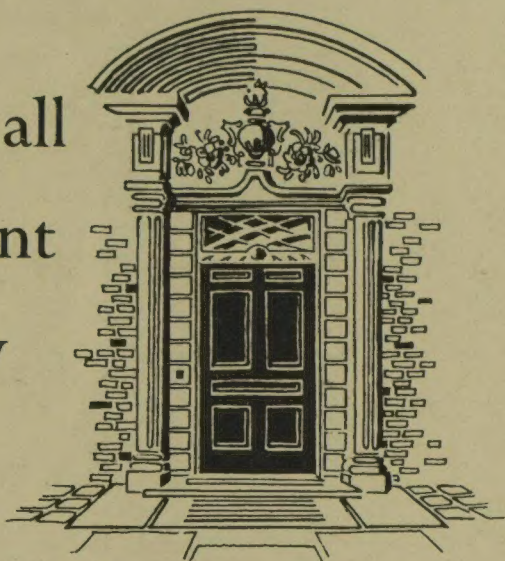
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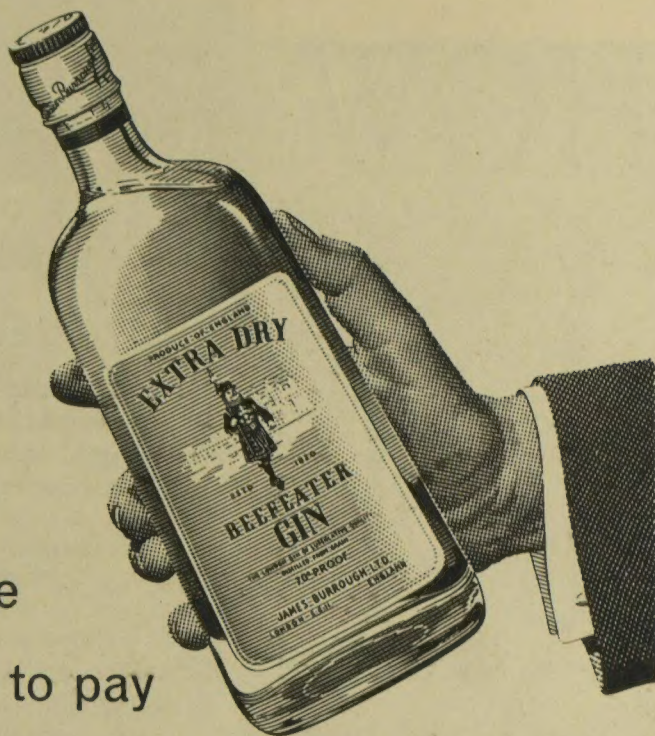
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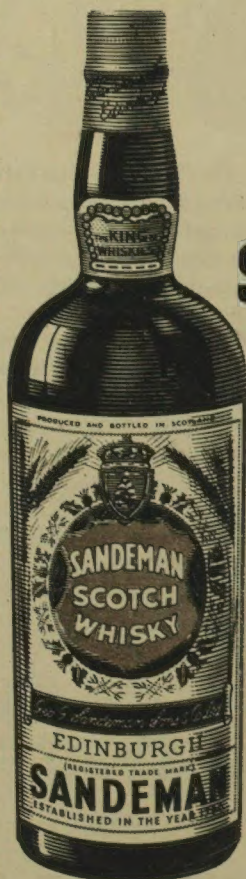
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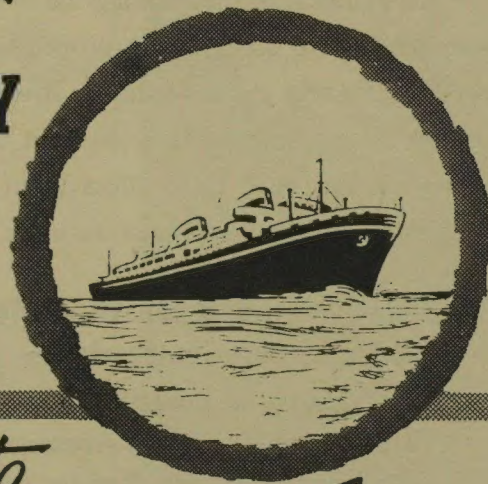


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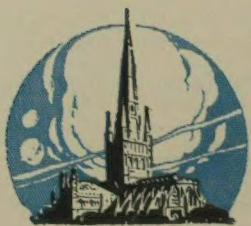


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